

THE INLAND PRINTER

*The Leading Business and
Technical Journal of the World in the Printing
and Allied Industries*



June 1926

VOLUME SEVENTY-SEVEN • NUMBER THREE



A Perfectly Printed Rush Order Means—Repeat Business!

EXPERIENCE has taught the progressive printer that Rush Orders, well printed, often bring him the repeat business of a gratified customer.

To be prepared for such emergencies and give quality printing, a supply of good rollers is essential. The cost per 1000 impressions of good composition rollers is always negligible. Good rollers produce good printing that will recommend you—always!

We issue, each month, an interesting booklet on the care and use of printers' rollers. As it entails no obligation, may we add your name to our list?

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO
636-704 Sherman St.

CLEVELAND, OHIO
1285 West Second St.

KANSAS CITY
706-708 Baltimore Ave.

KALAMAZOO
223 West Ransom St.

DETROIT
4391 Apple St.

DALLAS
1306 Patterson Ave.

ATLANTA
40-42 Peters St.

ST. LOUIS
514-516 Clark Ave.

DES MOINES
1025 West Fifth St.

INDIANAPOLIS
609 South Alabama St.

MINNEAPOLIS
721-723 Fourth St.

SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

PITTSBURGH
88-90 South 13th St.

For 77 Years Bingham's Reliable Printers' Rollers



Butler Paper

IS SOLD BY

J. W. BUTLER PAPER COMPANY
CHICAGO

STANDARD PAPER COMPANY
MILWAUKEE

McCLELLAN PAPER COMPANY
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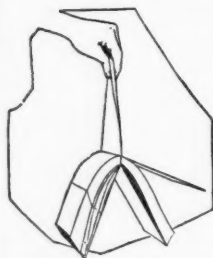
PACIFIC COAST PAPER COMPANY
FRESNO

MUTUAL PAPER CORPORATION
SEATTLE

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NEW YORK

PATTEN COMPANY, Ltd.
HONOLULU





NUREX is strong. It never gets brittle.

Never Becomes Brittle!

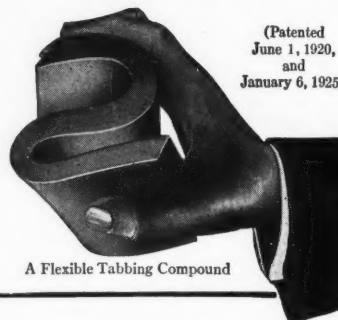
Nurex Tabbing Compound

does Tabbing, Tipping and Mounting, **BETTER, QUICKER AND CHEAPER.** No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Government Measure Put up in Gallons or Quarts

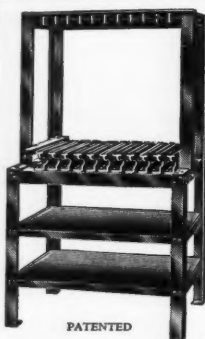
NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented
June 1, 1920,
and
January 6, 1925)

A Flexible Tabbing Compound



PATENTED

Reid Linotype Magazine Storage Rack

7 reasons why you should buy them

- 1—Holds more magazines in a given space than any other rack.
- 2—Valuable storage space above and below the magazines.
- 3—Size of rack to hold 11 magazines, width 34 1/2 inches, depth 26 1/2 inches, height 60 inches.
- 4—No moving parts, all iron and steel, will last indefinitely.
- 5—Magazines will not fall on floor.
- 6—No wear on mouth of magazine.
- 7—Price of 11 magazine rack, \$105.

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.

The INLAND PRINTER

Vol. 77, No. 3 HARRY HILLMAN, Editor-in-Chief
MARTIN HEIR, Associate Editor June, 1926

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

REDUCOL

is an equalizer and adjuster of printing ink. It does not thin the ink, but *softens* it by breaking up the pigment, thus improving distribution and giving more impressions per pound of ink. It cuts the excessive tack out of the ink and eliminates picking and mottling, without ill effects of any kind.

The safe drying quality of Reducol prevents both crystallization and rubbing off

of ink. On process work, it leaves each impression with an ideal surface for perfect register and overlapping. On heavy solids, a soft, smooth effect is produced.

Reducol cuts down *offset* and slip-sheeting. It prevents the sheet from sticking to the form. It reduces washup during a run to a minimum, insures cleaner and faster printing and acts as a preservative for rollers.

Tried, proved and found satisfactory by the printing trade of the United States, Canada and England

INDIANA CHEMICAL & MANUFACTURING COMPANY

135 South East Street, Indianapolis, Indiana

23-25 East 26th Street, New York City • 608 South Dearborn Street, Chicago

Pacific Coast Agents: Geo. Russell Reed Co., San Francisco Seattle Portland Los Angeles
British Agents: Borne & Co., Ltd., 35-37 Banner St., London, E. C. 1
Canadian Agents: Sinclair & Valentine Co. of Canada, Ltd., Toronto Montreal Winnipeg

INVESTIGATE BEFORE YOU INVEST!



THE INTERTYPE "MIXER"
Furnished with or without
Side Magazine

Have you seen the Intertype "Mixer" in operation? Do so, first chance you get! You will not believe it's a "mixer" machine until they show you what it does. Only one distributor box! No assembler complications! Display lines up to full-width 36-point bold—text type as small as 5-point. Matrices from four magazines mixed in one line if desired, with automatic distribution. No waiting for the distributor before you change from one magazine to another—no trouble, no delays.

✂ Before buying composing machines, make a few comparisons. Go to composing rooms where Intertypes and other machines are used side by side. Find out what you get for your money.

When you buy Intertypes—

(1) Your investment is protected against loss through obsolescence. No Standardized Intertype has ever become obsolete.

(2) You get *complete* standardization. Interchangeable machines, interchangeable equipment, interchangeable parts throughout.

(3) You get all the well-known "Profit-Making Intertype Features"—improvements and simplifications which cannot be had on any other machine.

(4) You get dependable operation and minimum cost of upkeep. There are 910 fewer moving parts in the escapement mechanism alone, on a three-magazine Intertype. Many other simplifications have been made on all Standardized Intertypes. Parts which do not exist cannot make trouble and cannot wear out.

(5) You get maximum production, because the Intertype is built for *speed* as well as wide range of work.

(6) You are in good company, for most of the world's greatest newspaper and printing offices have ordered and repeat-ordered Standardized Intertypes.

Write for literature. Please wire collect if you wish to see our local sales representative.



INTERTYPE CORPORATION
1440 BROADWAY, NEW YORK
Chicago, Memphis, San Francisco, Boston
Los Angeles, London

Composed entirely on the Intertype in Antique No. 1 series. Head set in 36 pt. Intertype Cloister Bold. Borders used: 12 pt. slide 1479 and 6 pt. 1442b.

Intertype Corporation, 1440-b Broadway, N. Y.

☐ Send Intertype "Mixer" Booklet

☐ Send Booklet "Profit-Making Features"

Name _____

Address _____



A CLOSE-UP of our New York salesman, GILBERT P. BOTHWELL (left), interviewing ARTHUR ALLEN of Philip Ruxton, Inc. (right), standing on the steps of the New York Public Library. Gilbert is asking Arthur (who is a Harvard man), "Do you suppose, Mr. Allen, these New York printers get our '*Sine Dubio*' line?" "Without doubt," said Arthur, "a little Latin now and then is *relished* by Manhattan men."



NEW YORK *Needs* ROYAL *"Sine Dubio"*

HOW OFTEN some out-of-town artist, writer or compositor has been told, "You ought to be in New York—*that's* the place for you."

NEW YORK IS A ROUND-UP of outsiders who excel. All the prize winners of the world hope for recognition from New York—because that's final. And if you find a man in New York—a so-called native—who objects to doing business with outsiders, it's a ten-to-one shot that he is a foreigner who has turned Protectionist.

SO WHEN YOU MEET our resident New York salesman, Gilbert Bothwell—don't look upon him as an outsider. "Give him a hearty round of applause," as Dr. Cadman says, for Gilbert, if you please, in a little over a year's time has built up a nice business for ROYAL in New York and with "the best people," too. Therefore, it is a special pleasure for us to feature the boy in these two pages. In fact, we would like to go further and dynamite the indifference he encounters here and there into some direct action. How about you adding your account to his list? Come now! Give Gilbert the surprise of his life—ring Pennsylvania 6103 and say, "I saw your ad—come over; I've got a good order for you." Don't spoil the thrill by predicating it on a price, for we will guarantee you a bargain in quality.

YOU LIVE on the result-giving effectiveness of advertising, and while neither Gilbert nor ourselves urgently need your particular business, we would both get a lively kick out of the idea that you agree that New York needs ROYAL.

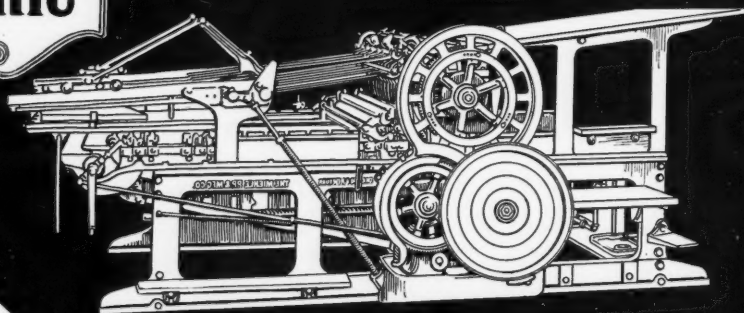
Royal Electrotpe Company

BOSTON OFFICE
516 Atlantic Ave.

Philadelphia

NEW YORK OFFICE
1270 Broadway

The Miehle



REPAIRS

THE Miehle is built of the best and most suitable metals. Its construction, in every respect, is the most careful possible. Nothing is neglected which will insure a maximum of accuracy and long wear.

However, metal is only metal and parts will wear, but no two-revolution press has ever done so much good work with so little repairing. Compare your Miehle repair bills with others.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory Fourteenth and Robey Streets, Chicago

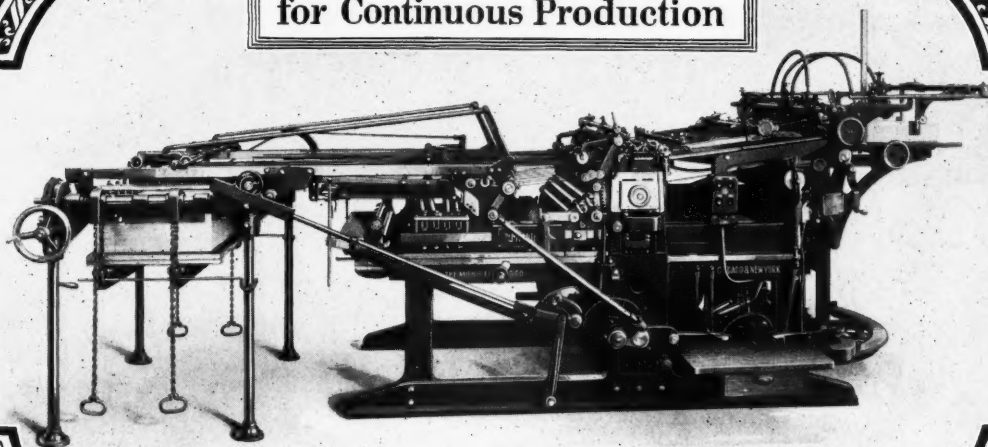
Operating Exhibits:

Transportation Building, Chicago Printing Crafts Building, New York

Sales Offices:

PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES
ATLANTA, Dodson Printers' Supply Co. OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

Miehle Automatic PRESSES for Continuous Production



CHANGE

CHANGE is essential to real progress. New, improved methods must take the place of obsolete. Because most men fear change, only a few achieve real success.

The change from ordinary presses to *Miehle Automatics* calls for the courage that is born of wisdom. No wise man will be satisfied with a given result when he can have one and one-half times as much for the same effort.

And that is what the *Miehle Automatic Presses* bring the printer. To install them involves change; the change which is progress.

MIEHLE PRINTING PRESS & MFG. CO.

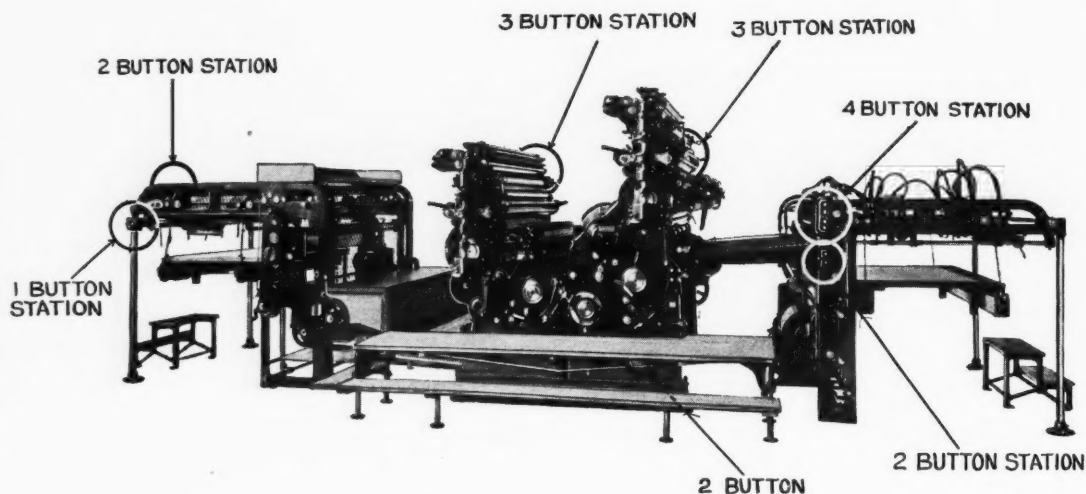
Main Office and Factory
Fourteenth and Robey Sts.
CHICAGO

PHILADELPHIA
BOSTON
DALLAS

SAN FRANCISCO
LOS ANGELES

Sales Offices:
ATLANTA, Dodson Printers' Supply Company
OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union

Operating Exhibits:
Transportation Building, Chicago Printing Crafts Building, New York



WITH seven Cline push button control stations conveniently at hand on this Harris 2-color offset press, make-ready operations are reduced to their simplest terms. Wherever high speed, the finest degree of accuracy and the highest possible factor of safety are required, Cline System is always right on the job. Cline engineers have worked for 25 years as specialists in press controls to make Cline System the "Standard of the World."

CLINE ELECTRIC MFG. CO.

Eastern Office
Marbridge Bldg.
47 W. 34th St.
New York

Conway Bldg.
111 W. Washington St.
CHICAGO

Western Office
First Nat'l Bank Bldg.
San Francisco,
Calif.



WESTVACO INDEX BRISTOL

A NATURAL DEVOTION TO DETAIL IS
CHARACTERISTIC OF THE ARTIST. THE
WESTVACO PAPER-MAKERS LIKEWISE
HAVE A KEEN EYE FOR DETAIL IN CON-
TINUOUSLY PRODUCING WESTVACO IN-
DEX BRISTOL OF CONSTANT UNIFORM-
ITY IN QUALITY AND VALUE

The
Mill Price List

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Phynacle Extra Strong
Embossing Enamel
Westvaco Ideal Letter
Westvaco Satin White
Translucent
Westvaco Coated Post Card
Clearspring Super
Clearspring English finish
Clearspring Text
Westvaco Super
Westvaco J.F.
Westvaco Eggshell
Minerva Bond
Origa Writing
Westvaco Mimeograph
Westvaco Index Bristol
Westvaco Post Card

GFT

Design by GEORGE F. TRINHOLOM

See reverse side for list of WESTVACO DISTRIBUTORS

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

THE CHATFIELD & WOODS CO.	20 W. Glenn Street, <i>Atlanta, Ga.</i>
THE ARNOLD-ROBERTS CO.	<i>Augusta, Me.</i>
BRADLEY-REESE CO.	308 W. Pratt Street, <i>Baltimore, Md.</i>
GRAHAM PAPER CO.	1726 Avenue B, <i>Birmingham, Ala.</i>
THE ARNOLD-ROBERTS CO.	180 Congress Street, <i>Boston, Mass.</i>
THE UNION PAPER & TWINE CO.	Larkin Terminal Building, <i>Buffalo, N.Y.</i>
BRADNER SMITH & CO.	333 S. Desplaines Street, <i>Chicago, Ill.</i>
WEST VIRGINIA PULP & PAPER CO.	732 Sherman Street, <i>Chicago, Ill.</i>
THE CHATFIELD & WOODS CO.	3rd, Plum & Pearl Sts., <i>Cincinnati, O.</i>
THE UNION PAPER & TWINE CO.	116-128 St. Clair Ave., N.W., <i>Cleveland, O.</i>
GRAHAM PAPER CO.	421 Lacy Street, <i>Dallas, Texas</i>
CARPENTER PAPER CO. OF IOWA,	106-112 Seventh St. Viaduct, <i>Des Moines, Ia.</i>
THE UNION PAPER & TWINE CO.	551 E. Fort Street, <i>Detroit, Mich.</i>
GRAHAM PAPER CO.	201 Anthony Street, <i>El Paso, Texas</i>
GRAHAM PAPER CO.	<i>Houston, Texas</i>
GRAHAM PAPER CO.	6th & Broadway, <i>Kansas City, Mo.</i>
THE E. A. BOUER CO.	175-185 Hanover Street, <i>Milwaukee, Wis.</i>
GRAHAM PAPER CO.,	607 Washington Avenue, South, <i>Minneapolis, Minn.</i>
GRAHAM PAPER CO.	222 Second Avenue, N., <i>Nashville, Tenn.</i>
THE ARNOLD-ROBERTS CO.	511 Chapel Street, <i>New Haven, Conn.</i>
GRAHAM PAPER CO.,	S. Peters, Gravier & Fulton Streets, <i>New Orleans, La.</i>
BEEKMAN PAPER AND CARD CO., INC.,	137-141 Varick Street, <i>New York, N.Y.</i>
WEST VIRGINIA PULP & PAPER CO.	200 Fifth Avenue, <i>New York, N. Y.</i>
CARPENTER PAPER CO.	9th & Harney Streets, <i>Omaha, Neb.</i>
LINDSAY BROS., INC.	419 S. Front Street, <i>Philadelphia, Pa.</i>
THE CHATFIELD & WOODS CO.	2nd & Liberty Avenues, <i>Pittsburgh, Pa.</i>
THE ARNOLD-ROBERTS CO.	86 Weybosset Street, <i>Providence, R. I.</i>
RICHMOND PAPER CO., INC.	201 Governor Street, <i>Richmond, Va.</i>
THE UNION PAPER & TWINE CO.	<i>Rochester, N. Y.</i>
GRAHAM PAPER CO.	1014 Spruce Street, <i>St. Louis, Mo.</i>
GRAHAM PAPER CO.	16 East 4th Street, <i>St. Paul, Minn.</i>
WEST VIRGINIA PULP & PAPER CO.	503 Market St., <i>San Francisco, Cal.</i>
R. P. ANDREWS PAPER CO.	704 1st Street, S. E., <i>Washington, D. C.</i>
R. P. ANDREWS PAPER CO.	<i>York, Pa.</i>

Manufactured by

West Virginia Pulp & Paper Company

FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____
FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____
FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____
FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____	FULLY PAID C. R. No. _____ BY _____

Set It Once -- Print Sixteen Up!

And Let Your Plant Earn Bigger Profits

One of the big advantages of the Ludlow to the job printer is the ease and economy with which multiple forms may be produced.

Rush orders for broadsides, hand bills, labels, election notices, ballots, tickets, shipping tags, etc., big jobs and little ones—all come in at a moment's notice. The job must be set and run—no time to wait for electrotypes. Here is where the Ludlow steps in to help you earn a bigger profit—and create satisfied customers as well.

Set it once on the Ludlow—make as many casts as desired and print 4, 8, 16 or more up. The make-up is simple because the slugs handle like plates and every letter is type high.

Leads - Slugs - Plain Rules All You Need!

THE Elrod Slug Caster brings to the composing room an inexhaustible source of supply for leads, slugs and plain rules of various point sizes cut to any desired length.

Practically automatic and extremely simple, it can be operated with minimum attention by almost anyone.

Changes from one size or kind of product to another are made quickly and easily.

Elrod material is solid and stands up under the most severe press and stereotyping conditions.

Multiple forms cut press time. Thus a Ludlow gives the advantage of another press by making it possible for presses to produce more.

The cost of recasting and make-up is much less than the cost of electrotyping, but the biggest value of duplicate forms, Ludlow cast, is the rapid production of rush jobs that ***must be out on schedule!***

There are many other advantages of the Ludlow. Learn more about this up-to-the-minute system of matrix composition. It is ideal for the job plant.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago

San Francisco: 5 Third Street
Atlanta: 41 Marietta Street

New York: 63 Park Row
Boston: 261 Franklin Street

LUDLOW QUALITY COMPOSITION

For More Than 78 Years—



HOW TO ORDER

To insure your receiving a knife specially designed for your cutter—lay the old knife on a large, strong sheet of paper, bevel side up. Draw a line around the knife. Indicate location and size of holes. State thickness and width of new knife. Give name of cutter, symbol of machine and the cut which the machine makes.

—we have been making cutting knives that for quality of steel and degree of temper have been the standard by which all others are judged. Dowd "Special A" knives are guaranteed to have no equal for cutting all kinds of stock over long periods, retaining their keen edge with far less regrinding.

R. J. Dowd Knife Works

Makers of Better Cutting Knives Since 1847

Beloit, Wis.

DOWD

Paper Knives of Everlasting SATISFACTION



For high class work and speed Cross and Dexter machines are unbeatable. D. WOLF.



For fine particular color and register work Cross feeders have no equal. CLARENCE R. HILL.



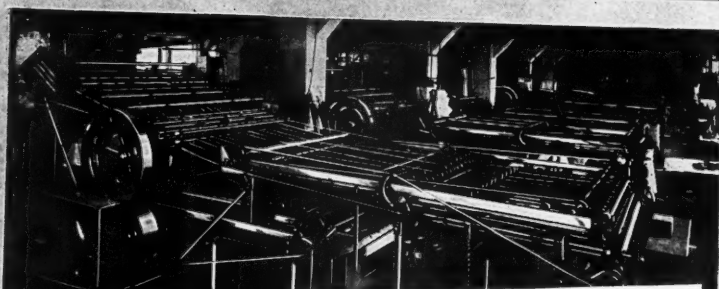
Our plant is well equipped—every cylinder press has a Cross feeder. JOHN J. PULEO.



To my mind Cross and Dexter feeders are unbeatable. NICHOLAS SICHEUZE.



Cross and Dexter feeders give increased production. JOS. A. MARTUCCI.



Madison Square Press
INCORPORATED
210 WEST 23RD STREET NEW YORK
TELEPHONE LEXINGTON 1000

April 26th, 1925

Dexter Folder Company,
28 West 23rd Street,
New York City.

Gentlemen:

We feel that we owe you this letter of praise for your splendid cooperation and service. The seven of your latest type cross feeders which we were the first to install have proved everything which you claimed for them. We are constantly running the finest four and five color process work, which means that each sheet must be handled and go through the presses eight or ten times, without any difficulty.

Also a great deal of our process work is printed on dull coated stock, the most easily soiled or marked stock made and we have had no difficulty with this type of stock being soiled or marked. As regards register and continuous running, your feeders are one hundred per cent. We also wish to compliment you upon the simplicity of this latest type feeder of yours and have found it most easily handled and we have maintained a rate of production and registry which would be impossible with hand feeding.

Without hesitation, we are glad to recommend this feeder to all progressive printers who are interested in constantly improving the quality and production of their work.

Yours very truly,

MADISON SQUARE PRESS

W. H. Miller
President

W.H.M.

"Effective Printing without Extraneous"



Every pressroom worker knows Cross feeders, both by production and quality. FRANK A. PHILYM.



Why worry when you have Cross or Dexter feeders. J. A. FISCHER.



Our first Cross feeder convinced us to get many more. CHARLES FLINN.



For best results we get them with Cross and Dexter feeders. FRANK M. COHN.



In my opinion no plant can be without Cross or Dexter feeders. L. ZINNA.

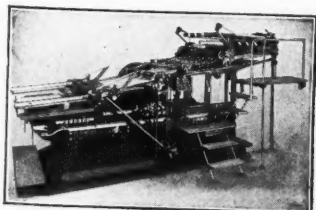
The Unanimous Approval of Cross and Dexter Automatic Feeders

by the Pressroom and Management of the Madison Square Press of New York, N. Y.

DEXTER FOLDER COMPANY

28 WEST 23RD STREET

NEW YORK CITY



77 Summer St.
Boston, Mass.

528 S. Clark St.
Chicago, Illinois

811 Prospect Ave.
Cleveland, Ohio

Lafayette Bldg., 5th and Chestnut Streets, Philadelphia, Pa.

2017 Railway Express Bldg., St. Louis, Mo.

Agents

H. W. Brintnall, San Francisco and Los Angeles

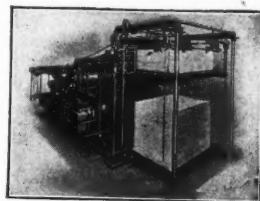
E. G. Myers, Dallas, Texas

Dodson Printers' Supply Co., Atlanta, Ga.

T. W. & C. B. Sheridan Ltd., London, England, E. C. 1

(Distributors of Dexter Folders and Pile Feeders in Great Britain)

Toronto Type Foundry Co., York & Wellington Sts., Toronto, Canada



FOLDERS

FEEDERS

CUTTERS

STITCHERS

BUNDLING PRESSES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

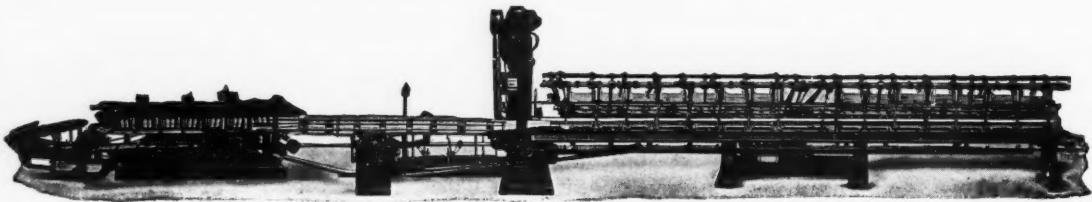
Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines

110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



*Patented
Other Patents Pending*

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

**Let us Solve your Bindery Troubles and give you accurate books—
more books and better books at less cost**

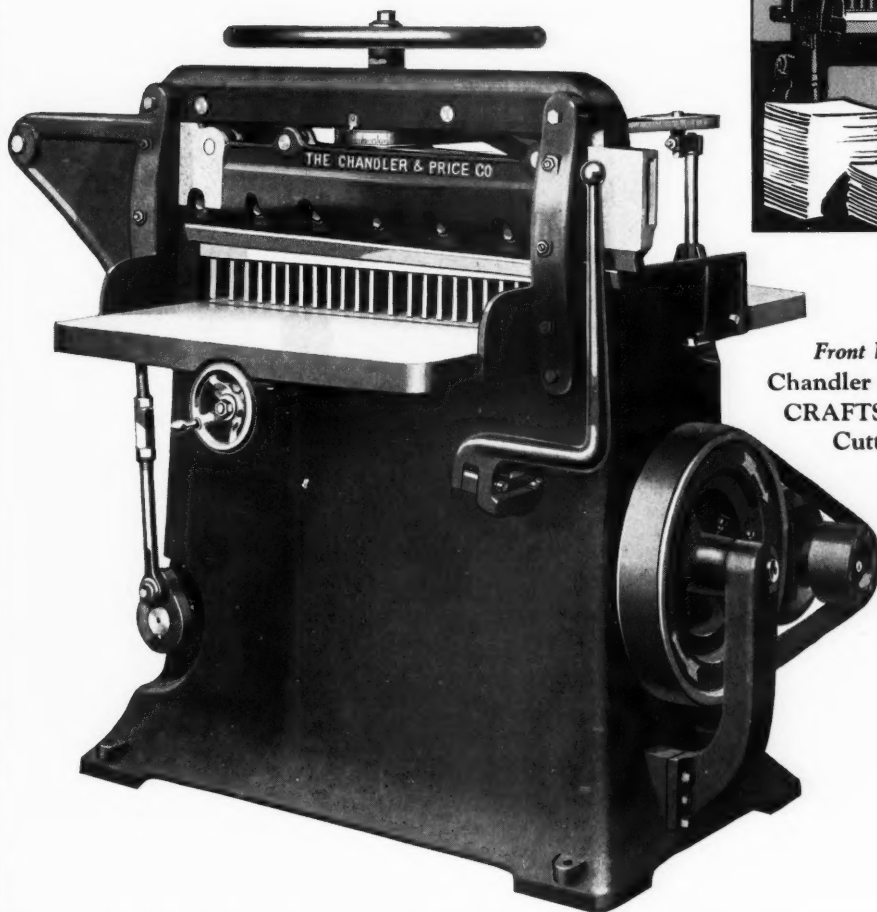
We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers
Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago



Front View
Chandler & Price
CRAFTSMAN
Cutter

ASSURING GOOD PRINTING BEFORE JOBS ARE PRINTED

PAY particular attention to the way you prepare stock for your presses.

Install a C. & P. Craftsman Cutter and make certain that your press feeders have every opportunity to do their best work.

In addition to having an in-built accuracy of cut, C. & P.

Craftsman Cutters are fast—they enable cutter operators to keep the pressrooms supplied with plenty of stock for smooth, profitable production.

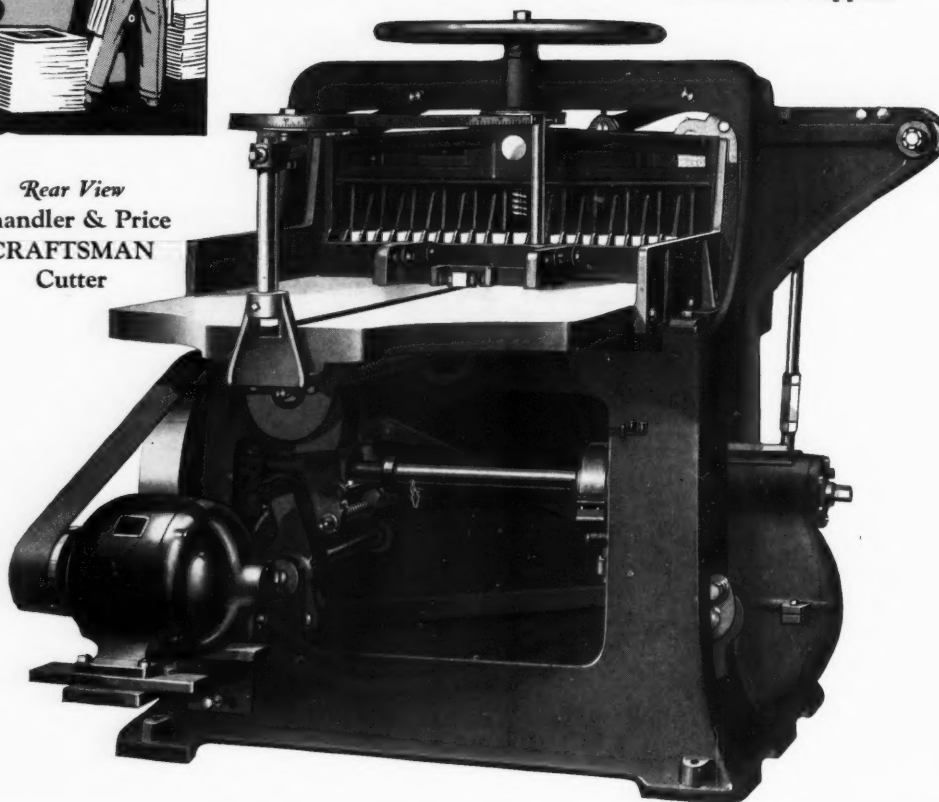
Printers like the 34½ size of C. & P. Craftsman Cutters. They like its control, its quick acting binder, and its ease of operation.

Chandler & Price



Rear View
Chandler & Price
CRAFTSMAN
Cutter

For Sale by
Type Founders and Dealers
in Printers' Supplies



YOUR FINAL ASSURANCE OF A SATISFACTORY JOB

NO matter how beautiful your presswork, no matter how close your register or how carefully you have watched your colors—you can undo all your efforts at the cutter.

C. & P. Craftsman Cutters are built along modern lines to increase the attractiveness of the best printed jobs. Accuracy

of cut, and an ability to do sharp, clean trimming, are built into each machine.

A modern wood block clutch, a cast-in-one frame, and a perfected three part back gauge are only three examples of its many superior advantages. Examine the machine at your dealer's today.

THE CHANDLER & PRICE COMPANY, CLEVELAND, OHIO, U. S. A.

Chandler & Price

These Magazines Are Monotyped

READERS of books and magazines demand legibility above all other things. The publishers and editors of all high-grade periodicals endeavor to answer this demand and attain therewith a combination of beauty and style—in addition to making their pages easy to read they use types which are tastefully in keeping with the subject-matter of their text and with the form of illustration used. It is significant that approximately ninety per cent of the better class of periodicals of general circulation in America are set on the *Monotype*.

Among them are the following:

Saturday Evening Post	MacLean's Magazine (Canadian)	Short Stories
Ladies' Home Journal	International Studio	Suburban Life
Hearst's International and Cosmopolitan	The Independent	Roycroft
Country Gentleman	Young Judean	Business Methods (Canadian)
Delineator	Needlecraft	American Journal of Archaeology
Good Housekeeping	Leslie's	Our World
Harper's	Antiques	Hearth and Home
Century	House Beautiful	Rod and Gun in Canada (Canadian)
Literary Digest	Farmer's Advocate (Canadian)	World's Work
McClure's	Candy Magazine	Everybody's
Newspaperdom	Mentor	Primary Education
Physical Culture	National	Dial
Printer and Publisher (Canadian)	Yale Review	American Journal of International Law
Scribner's	His Master's Voice (Canadian)	Farm and Fireside
Success	La Canadienne (Canadian)	Woman's Home Companion
Successful Farming	Farm Journal	North American Review
Western Advertising	American Woman	Veterans of Foreign Wars
Outdoor Recreation	Annals	Garden and Home Builder
Bee Keeper (Canadian)	National Municipal Review	Pictorial Review
Good Stories	Canadian Horticulturist	Popular Science
Yachting	St. Nicholas	Bookman
Pattern Quarterly	Saturday Night Post	True Story
Atlantis	L'Automobile au Canada (Canadian)	Women's Magazine
The Golden Book	American Golfer	American
Countryside	Factory	The Youth's Companion
Smart Set	Judge	Forum
Construction (Canadian)	American Mercury	Comfort
Country Life in America	Canadian Home Journal	System
Journal of Accountancy	New Idea	Designer
Living Age	American Photography	Sunset
Asia	The Centurion	Adventure
Atlantic Monthly		The Pacific Monthly
Our Four-Footed Friends		

[A Study of Monotype Type Design, of Monotype Methods of Typesetting, and of the Monotype System of Non-Distribution will bring an understanding of the use of the Monotype.]

Lanston Monotype Machine Company

Philadelphia, Pa., U. S. A.

Composed in Monotype Italian Old Style and Cloister Bold Series Nos. 243 and 295; Border 6-1054N; Cornerpiece 6-1053N

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Why there can be no substitute for a CLEVELAND Folder

(1) Speed of operation and adjustment, likewise (2) accuracy of folding, and (3) adaptability to all kinds of folding work, are the considerations that determine the value of a folding machine.

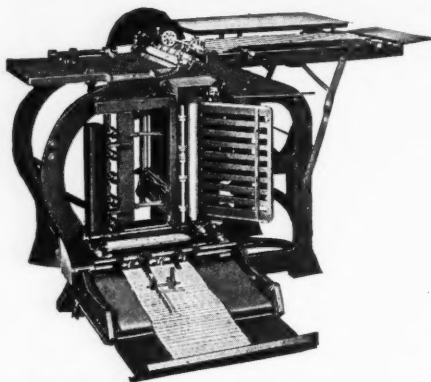
Speed

The Pfeifer Show Print Company, of Columbus, Ohio, report an average of 8444 folded pieces an hour on a run of 380,000. This is by no means unusual.

Accuracy

Norman Munder, the well-known printer-craftsman, says: "The CLEVELAND Folder is the only folder suitable for my high grade work."

Adaptability



Model "B" CLEVELAND Folder

The Model "B" Folder will make 210 different folds. These include all the folds made on all other machines and 156 more.

Like all other CLEVELAND models, the Model "B" is made without tapes, knives, cams, timing devices or complicated mechanism of any kind. Thus a CLEVELAND is easy and inexpensive to maintain in perfect running order for many, many years.

There are eight money-saving Folders and Feeders in the complete CLEVELAND line. Write today for prices and specifications on the equipment best suited to your particular needs.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK
932 Aeolian Building

BOSTON
80 Federal Street

CHICAGO
532 S. Clark Street

PHILADELPHIA
1024 Public Ledger Building



Courtesy NIAGARA FALLS POWER CO.

Photo-Engraving, the Niagara of Sales Power

AN OBSERVATION by JAMES WALLEN

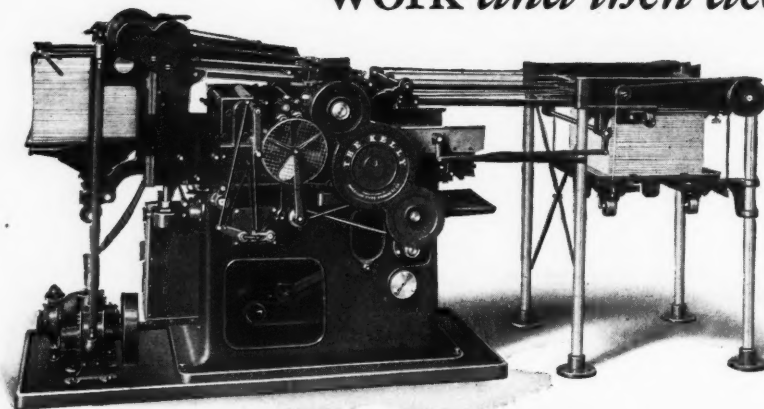
Great engineers diverting a fraction of Niagara's power turned the Falls from a mere tourists' paradise into a mighty servitor of mankind . . . Photo-Engraving, ever progressing, has become the Niagara of sales power—illustrating the nation's products with a minimum of selling resistance and a maximum of appeal.

["THE RELIGHTED LAMP OF PAUL REVERE" the association booklet]
is offered by members and the central office at Chicago.

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

The KELLY—Inspect the quality of work and then decide



The Style B Kelly Special Automatic Press, with Extension Delivery and Fan.

YOU should be able to produce high-grade printing on your automatic presses; work that will equal the output of the best of the larger four-roller cylinders. The buyer of printing will not be satisfied with anything less. Will your automatic or other equipment meet this requirement? Your printer-neighbor may be Kelly Equipped and have the edge on you. Kelly distribution and roller covering, rigidity of impression, absence of dirt accumulation on rollers and in the ink fountain, perfect register, and many other features that have been "proven" by over eleven years of operating experience, are your protection against any possible failure on this question. Conveniences for the speeding up of stock and form handling, high speed and accessibility of working parts all contribute greatly to large output and low printing costs. The Kelly has them all to a superlative degree, and in addition takes "the run of the hook."

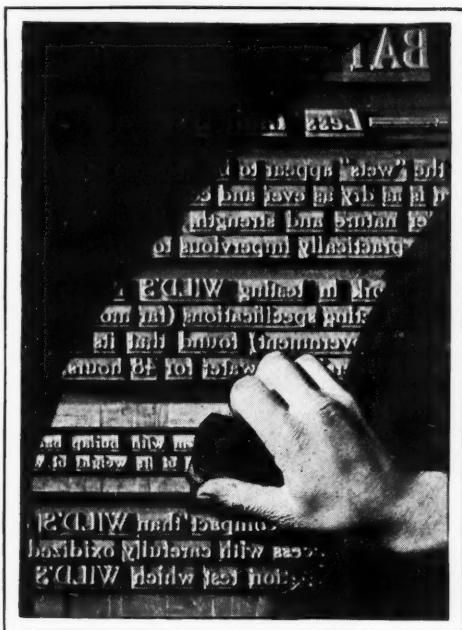
FOR SALE BY ALL SELLING HOUSES OF THE

American Type Founders Company

Also by *Barnhart Brothers & Spindler* at Chicago, Washington (D. C.), Omaha, Dallas, Seattle;
Sears Company Canada Limited, Toronto-Montreal; *Alex. Cowan & Sons, Ltd.*, all houses in Australia and New Zealand;
Canadian-American Machinery Company, London, England

SET IN MEMBERS OF THE GARAMOND FAMILY VOGUE INITIAL CLELAND BORDER

Please Mention THE INLAND PRINTER When Writing to Advertisers.



IT'S DRY!

No need to wait when you clean with *Phenoid Instantaneous*. No grease clinging to the type. As soon as you've finished wiping off the form it's dry.

Forms always look like this when cleaned with *Phenoid*. Muddied runs become a thing of the past. Less paper wasted for trial sheets.

For cleaning fountains, rollers, or type caked with old, dried ink there is nothing better.

Phenoid makes easy and speeds up change of inks on color jobs, even black to yellow.

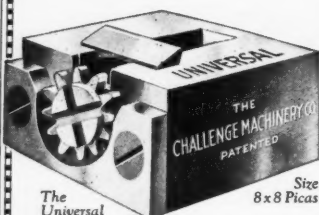
Harmless to metal, wood, or clothing. Does not irritate the skin.

TRY—AT OUR RISK—Send for a quart can of *Phenoid*. When you have used it, pay us if you are satisfied. If not—send back the bill.

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

CHALMERS CHEMICAL COMPANY • 123 CHESTNUT ST., NEWARK, N. J.

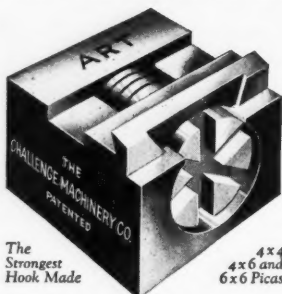
Do You Print From Plates?



The Universal

Size
8x8 Picas

Two of our popular Hooks



The Strongest Hook Made

4x4
4x6 and
6x6 Picas

OUR NEW CATALOG
is a mine of information

"Expansion" Plate-Mounting System
For Register and Fine Color Work

The "Economical" Block System
For Fine Register and Book Work

The "Simplex" Block System
For Book and Magazine Work

Wilson Adjustable Iron Blocks
For Catalog and One-Color Work

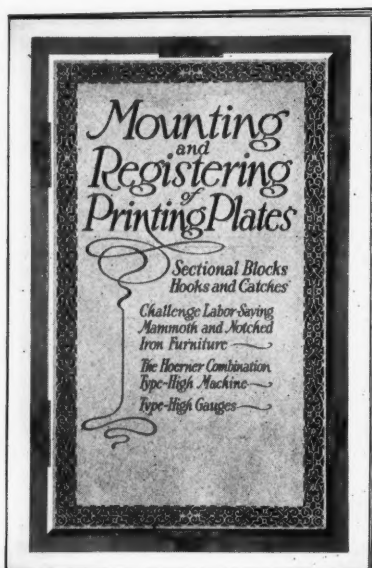
Bases for Platen and Automatic Presses
Tell Us Your Requirements

Challenge Electro. and Stereo. Blocks
The Popular and Best One-Piece Block

Challenge Iron Newspaper Bases
Made in All Standard Column Sizes

Challenge Iron Stereotype Bases
In Labor-Saving Fonts and Sort Sizes

BLOCKS FOR SPECIAL USES
MADE TO ORDER PROMPTLY



Put Your Plate-Mounting Problems Up to Us

The Small Shop
can afford
to own
one



The Large Shop
can not afford
to be with-
out one

Shown in use as a
Type-High Machine

The Hoerner Combination Shute-Board and Type-High Machine

It saves half the time in makeready on all forms containing mounted plates. Has both a Knife and File Plane. Makes cuts type-high, squares, miters rule, trims slugs, bevels patent block plates, etc. All plates sent to the electrotype foundry or press-room should be type-high—it pays.

WRITE FOR FULL INFORMATION

McGreal Sectional Steel Chases

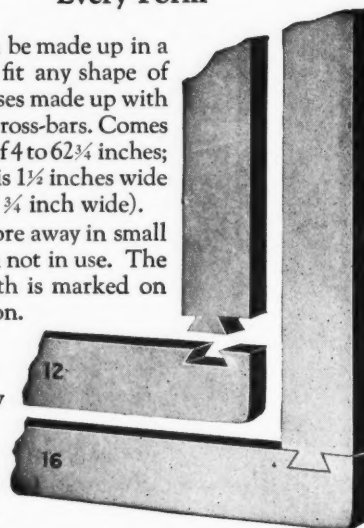
The Right Size Chase for
Every Form

Chases can be made up in a minute to fit any shape of form. Chases made up with or without cross-bars. Comes in lengths of 4 to 62 1/4 inches; each piece is 1 1/2 inches wide (cross-bars 3/4 inch wide).

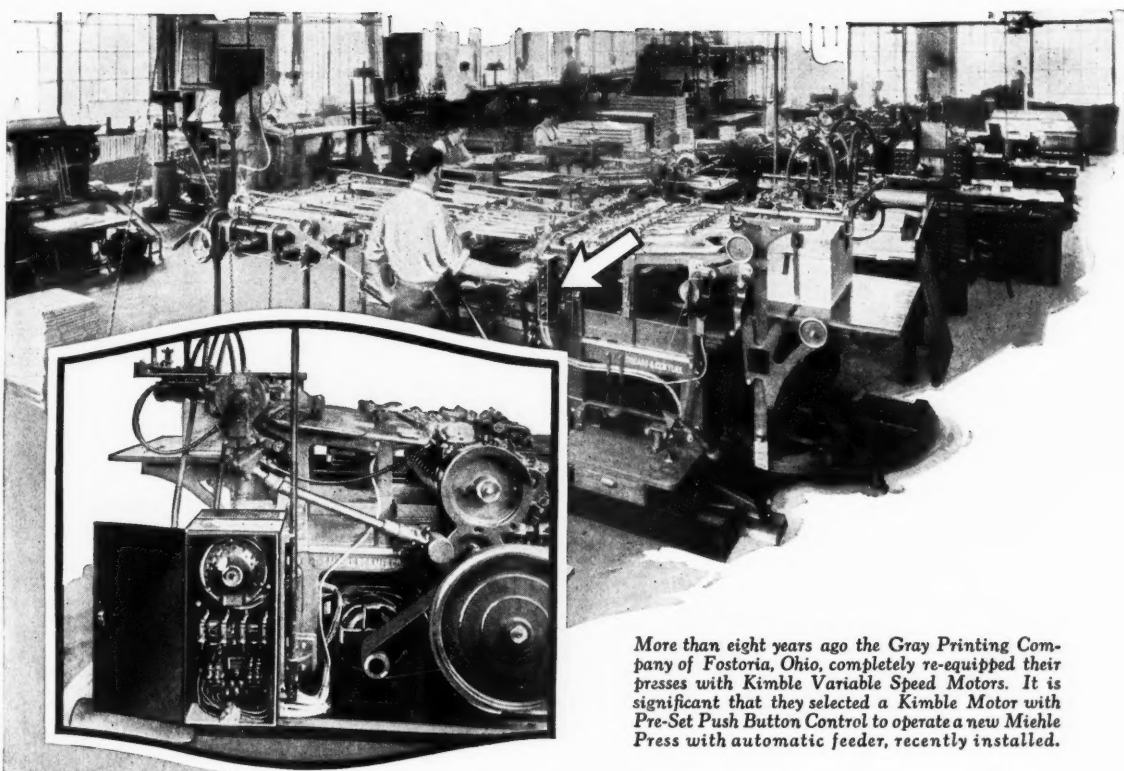
Sections store away in small space when not in use. The inside length is marked on every section.

Are
Absolutely
Rigid

Send for list
of All Sizes

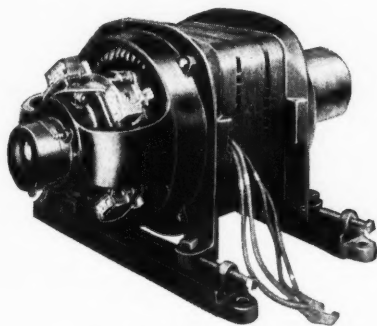


The Challenge Machinery Co. Grand Haven, Mich.
Chicago, 124 S. Wells Street
New York City, 220 W. 19th Street



More than eight years ago the Gray Printing Company of Fostoria, Ohio, completely re-equipped their presses with Kimble Variable Speed Motors. It is significant that they selected a Kimble Motor with Pre-Set Push Button Control to operate a new Miehle Press with automatic feeder, recently installed.

Press Control At Your Finger Tips



The Kimble Motor is husky in design, as well as in appearance. It has a 40 degree rating which provides a wide margin of safety in case of overload. The ample design and sturdy construction assures long life with thoroughly reliable operation.

WHETHER a press is automatic or hand fed, Kimble Pre-Set Push Button Control and the sturdy Kimble Motor is an aid to production and profits. On automatic presses this efficient control is a constant check against accidents. On hand fed presses it is a great convenience and time saver. In either case it provides the most productive operating speed on every job.

Ask your supply salesman, or write us for quotation on Kimble Motor and Control for your press.

KIMBLE ELECTRIC COMPANY
2408 W. Erie Street Chicago, Illinois

KIMBLE MOTORS

Made for Printers since 1905



Graven images that stirred the imagination
of the primitive mind to new desires
and impulses.~ and so it is today~

"Your Story in Picture Leaves Nothing Untold"



BARNES-CROSBY COMPANY

E. W. HOUSER, PRES.

**ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS**

**9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.**

Member American Photo-Engravers Association



The **G-Boy**

Scores a Genuine Triumph

The enthusiastic welcome given the G-BOY, Graham Brothers new one-ton truck, has established this fact:

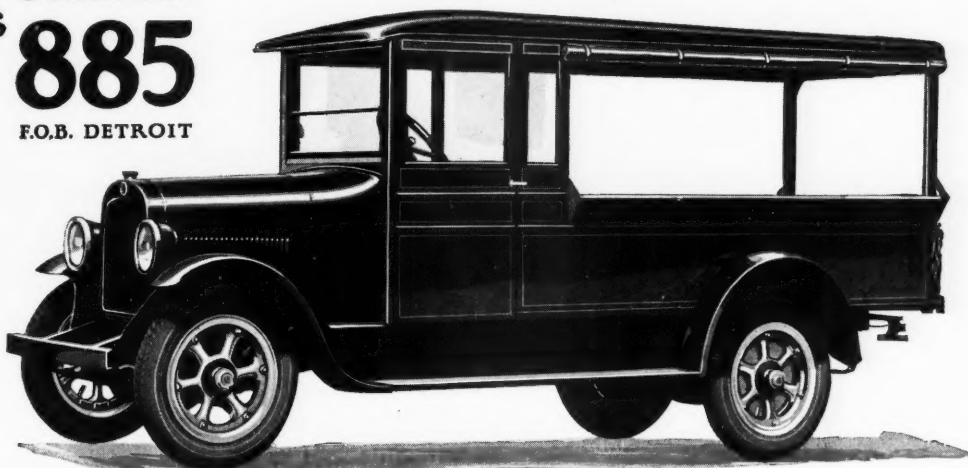
It is recognized at once as a real—a major—contribution to commercial haulage.

Revolutionary improvement in balance effected by a new system of weight distribution, compact wheel base, ease of handling, generous body capacity, advantages of the ever dependable and always economical Dodge Brothers engine—all these important factors enter into the G-BOY'S marked success.

And then the price! So low that only Graham Brothers, the largest exclusive truck makers, with huge buying and building capacity, could possibly achieve it.

GRAHAM BROTHERS
Evansville — **DETROIT** — Stockton
A DIVISION OF DODGE BROTHERS, INC.
GRAHAM BROTHERS (CANADA) LIMITED—TORONTO, ONTARIO

CHASSIS
\$ 885
F.O.B. DETROIT



GRAHAM BROTHERS

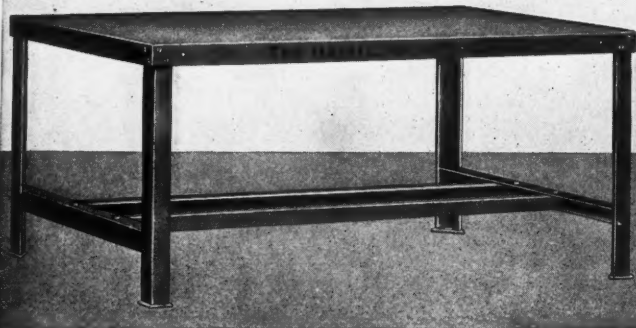
TRUCKS

**SOLD BY DODGE BROTHERS
DEALERS EVERYWHERE**

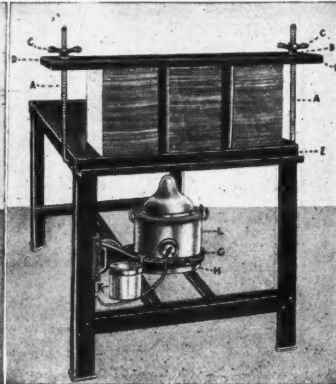
Please Mention THE INLAND PRINTER When Writing to Advertisers.

HAMILTON

Bindery Tables



Styles Nos. 15038, 15040 and 15042 (see descriptive table below).

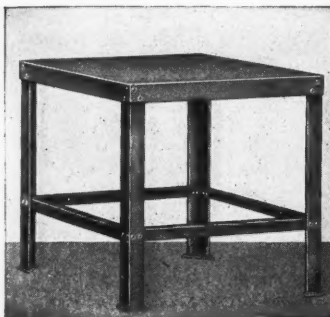


End view, showing Padding Attachment No. 15050 and Gluing-On Attachment No. 15052.

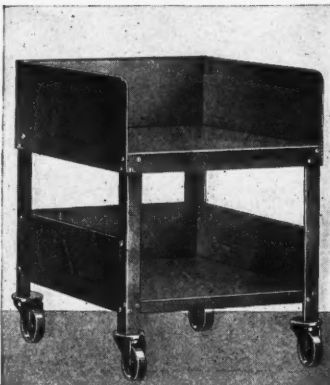
HAMILTON Steel Tables are rapidly displacing the old-style wood tables in the Bindery, Pressroom and Mailing Room of modern printing plants. A design developed with the one idea of serviceability — legs and frame are heavy angles, with tops of heavy-gauge steel with channel reinforcements, to insure rigidity and avoid vibration.

Contrasted with old-style wood tables which were easily splintered, rough surfaced, always of questionable strength and stability, and almost impossible to keep clean, these table tops are always smooth and easily cleaned, and tables practically indestructible.

All corners are carefully rounded, smooth, and acetylene welded to insure maximum strength, and with ordinary usage should outlast any number of wood tables — and be right at all times.



Styles Nos. 15020 to 15030-A.



Styles Nos. 15035, 15035-A, 15045 and 15045-A.

No.	Size Inches	Style of Casters	
15020	24 x 24	(none)	Standard height is 32 inches, either with or without casters.
15022	24 x 24	Iron	
15028	30 x 30	(none)	Casters supplied with No. 15022 are 3-inch diam.; all other casters are 4-inch diam.
15030	30 x 30	Iron	
15030-A	30 x 30	Fibre	
15035	30 x 30	Iron	Tables Nos. 15038, 15040 and 15042 are regularly supplied with holes drilled in flanges, 5 inches from each end, to accommodate Padding Attachment. Gluing-On Attachment may be easily and quickly secured to the angle legs of our tables.
15035-A	30 x 30	Fibre	
15038	36 x 72	Casters supplied on special order only.	
15040	36 x 96		
*15042	36 x 114		
15045	36 x 54	Iron	*Made with six legs.
15045-A	36 x 54	Fibre	

HAMILTON MANUFACTURING COMPANY

TWO RIVERS, WISCONSIN.
RAHWAY, NEW JERSEY.

For Sale by Prominent Typefounders
and Dealers Everywhere.



Hamilton Printing Plant Equipment

Standard of the World.

KREOLITE

Your Flooring Problem

Whether it is to find flooring material that will withstand the vibration of big, speedy presses, the constant trucking of heavy forms, stereos, paper stock and other materials, or the contact of spilled molten metal in the typecasting and stereotyping rooms, **Kreolite Wood Blocks** offer the one satisfactory and permanent solution.

That is why you find **Kreolite Wood Block Floors** in many of the nation's greatest publishing and printing plants today.

These floors are laid with the tough end-grain of the wood uppermost. The patented grooves in every block are filled with **Kreolite Pitch** which binds the entire floor into a solid unit.

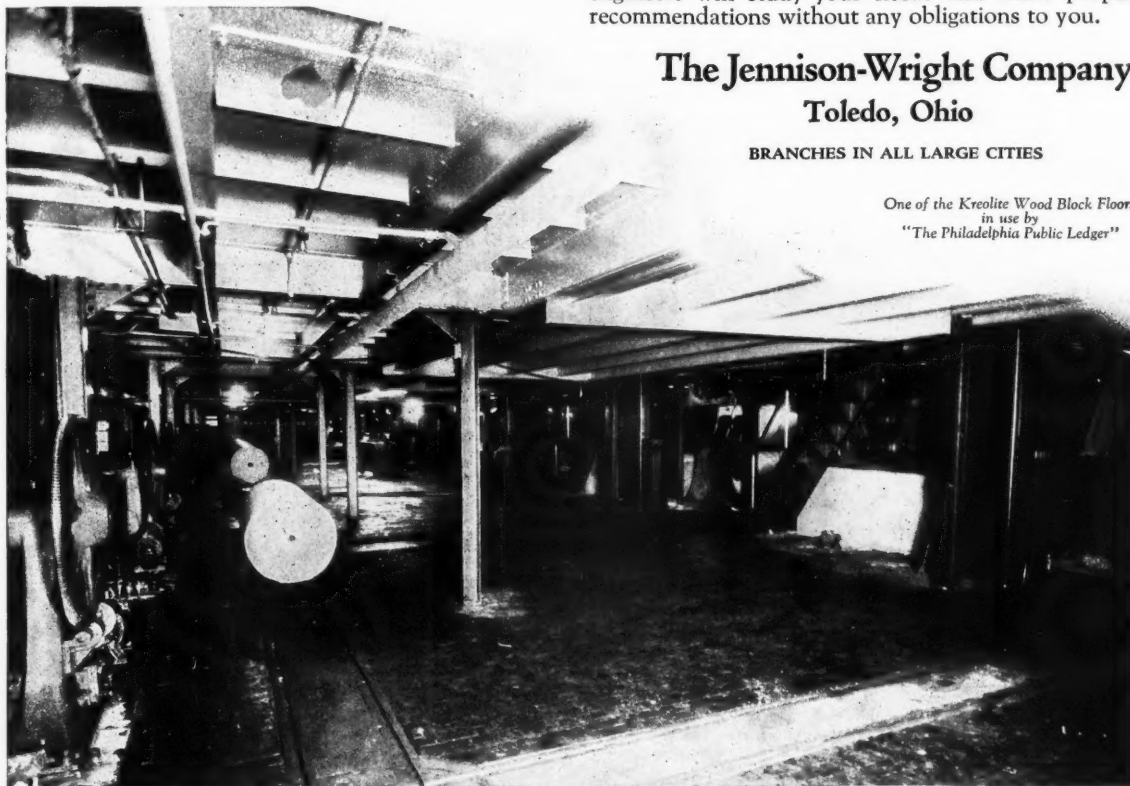
Tremendous weight and heavy trucking only serve to further toughen and strengthen the smooth, even surface. The remarkable resiliency of the entire floor absorbs excessive vibration. White hot metal may be dropped without danger or injury.

Send your floor problem to us for solution. Our engineers will study your needs and make proper recommendations without any obligations to you.

The Jennison-Wright Company
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES

One of the Kreolite Wood Block Floors
in use by
"The Philadelphia Public Ledger"



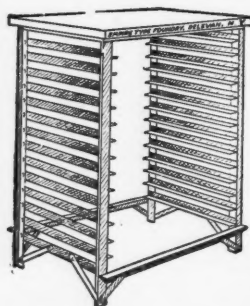
FLOORS

WOOD
BLOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Empire Type Foundry Specials

AT ANTI-TRUST PRICES



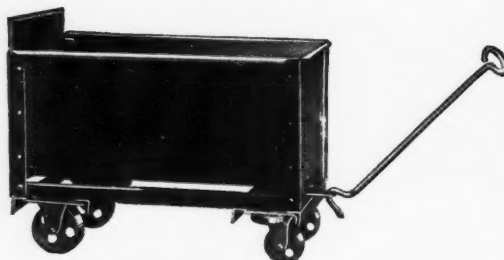
Empire Steel Stone and Stand

standard size, 38" high, 36" wide, 20" deep.

The **STEEL IMPOSING SURFACE**, size 24"x38", is accurately ground and polished. Steel stones are much more costly than marble but are a joy to work on and last a lifetime. Heretofore they have been beyond reach.

Price of Stand \$18—Polished Steel Top \$18 or both at one time, cash with order, for \$35

This is a handsome, indispensable piece of printing Equipment. Serves as a Lockup and Makeup Stone and Type Cabinet combined. Enamelled dark green, hot riveted joints, electric welded case—runs strongly braced. Holds 14 full size cases, any style, and the runs are spaced 2 1-8" so that heaped-on type does not smash. Stand is



Empire Lead Truck

Made of steel throughout. Box is 24"x10"x10" with removable end gate. Frame: Rigid angle steel, riveted, with detachable tongue (tongue may be used as stove poker or weapon to beat off hold-up thugs). Heavy casters, two sizes, rear fixed, front are pivoted. Capacity 500 pounds.

Our price only \$15.20



Empire Galley Rack and Handy Table

All steel, reinforced and strengthened as illustrated. Top is 12 gauge one-piece sheet steel with angle supports to hold up heavy loads of galleys. Galley rack at right takes 22 galleys 7"x26".

Dimensions: Height 38", width 52", depth 26".

Shelves 43"x23 1/2", lower shelf 10" from floor, upper shelf 25" above floor and 10" below the top. Finish dark green enamel over all.

Price (without galleys), \$49.80 For 22 pressed steel double column 23 1/2" galleys add \$8.00

Catalogs exhausted.
Order from this ad.

EMPIRE TYPE FOUNDRY, Delevan, N. Y.
Thirty-four years in one location and independent of Trust influence means something

Charles Eneu
Johnson & Co.
INKS



Copyright, 1926, by Charles Eneu Johnson and Company



ENEU BLACK

This page is printed with Eneu Black, a lustrous half-tone black, printing with depth in the shadows, clean middle tones, and clear, bright high lights.

At one dollar the pound in five pound cans.

CHARLES ENEU **Johnson** AND COMPANY
PHILADELPHIA

BRANCHES IN THE PRINCIPAL CITIES.
ESTABLISHED 1804

TIME

The One Element Every Printer
Must Conquer!



No matter how skillful your help may be, nor how well you may turn out work, you must save on *time* if you want to earn *real profits*!

Time also has a great deal to do with the way you hold customers. Even the best equipped shop will fail when a job has to be gotten out in a hurry. Customers expect speed many times even at the expense of accuracy.

But *Time* is an easy force to conquer when you have M-24 turning out the work for you at the rate of 4800 impressions an hour. You meet your customers' requirements, you cut operating costs to a minimum and you *earn more money* on every job you take.

Hundreds of printers say M-24 is the greatest time saver in their plants today. They say, too, that it does work equaling that of larger machines and that it cuts overhead in half. According to the work being run, one

man can operate two or three of these cylinder jobbers with less effort than is generally required for other and more cumbersome equipment.

M-24 is the small press that is revolutionizing the printing industry. It is putting figures on the profit side of the ledger where losses formerly were tallied. It is supplying facilities for work that in the past has been delegated to slow-moving 8 x 12's, 10 x 15's and 12 x 18's—presses that literally "eat holes" in profits on small jobs.

Perhaps you are facing this same problem of *time* that others before you have faced and conquered with M-24. If you are, it will pay you to learn about this remarkable machine. It will pay you to learn its many advantages—too numerous to mention. Write today for free illustrated booklet. Act NOW, before *Time* eats further into your profits.

LISENBY MANUFACTURING CO.

608 So. Dearborn Street, Dept. A, Chicago



First Offset—then, Harris

Printers should first investigate the many advantages of installing an offset department. Investigate why advertisers are leaning toward offset. Investigate the cost of production by offset. Investigate the selling advantages your salesmen would enjoy if you produced both by letter press and by offset.

Second: investigate why four out of every five offset press users favor Harris machines. Investigate how you, too, can benefit by installing a press built by an organization with 28 years experience in the offset industry.

A Harris representative will gladly help you. A preliminary talk will obligate you in no way.

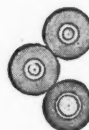
The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
 New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium
large runs and up.

Speed of running—
an impression every
revolution.



Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



Built in standard sizes, from 22 x 34
to 44 x 64. Three 2-color models.

HARRIS

offset  presses

BUILT-IN SAFETY

*The Seybold Automatic Cutter has Safety Built In
all along the line of operation*

The Driving Shaft is in two pieces. The Fly Wheel is carried on an entirely separate shaft from that which operates the driving gears.

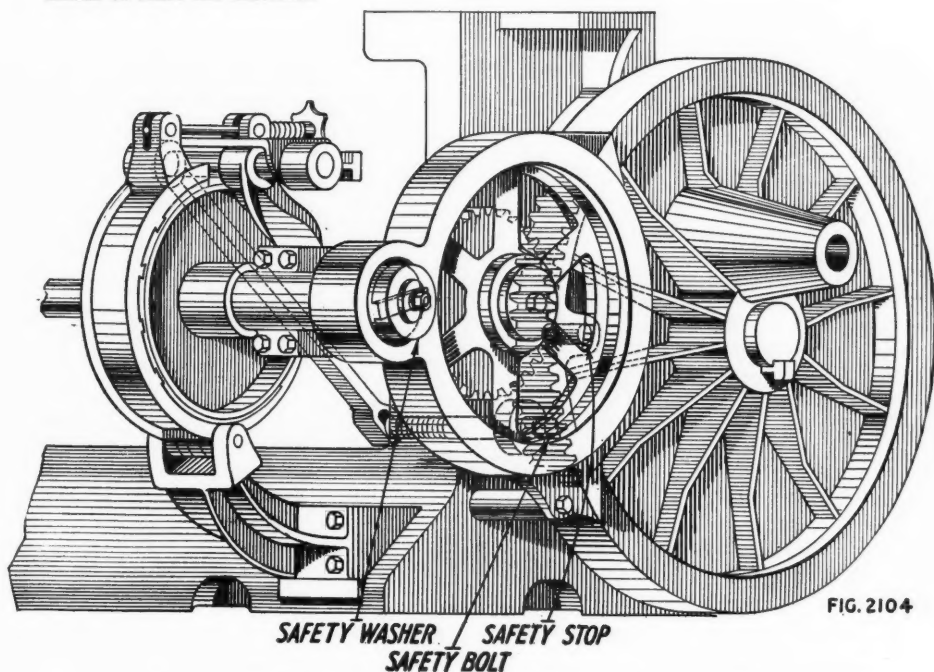
The Clutch is automatically and positively thrown out after each stroke of the knife.

The powerful Friction Brake stops the knife bar silently at the top after each stroke.

The Safety Bolt is automatically interposed.

The Safety Washer, when subjected to overload, will part and separate the drive shaft from the operating parts.

A Two-Hand Throw-In Lever (furnished to order) requires the operator to use both hands to start the machine.



SECTIONAL VIEW OF DRIVING GEARS ON THE SEYBOLD AUTOMATIC CUTTER

Safety is greater when built in all along the line of action instead of as a guard "at point of operation." A muzzle on a vicious dog is "a guard at the point of operation," but does not make the dog a safe companion. The greatest safety is in the disposition of the dog.

Ask for information on Seybold Safety Features

*These, with convenient provisions for oiling and adjustment, offer the
maximum protection*

THE SEYBOLD MACHINE COMPANY
DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO PARIS LONDON BUENOS AIRES STOCKHOLM

Do You Know? Which of the four plate-mounting systems will serve you best?

The kind of metal base used has a distinct bearing on both the character of the work done and the efficiency with which it is performed. Nowadays most printers know this. Not so many know, though, which kind of base they should have in their shop. The Printing Machinery Company is in a position to recommend authoritatively and without bias on every type of metal base you could care to consider.

The Printing Machinery Company makes them all. Whether honey-comb or diagonally grooved, book block or small sectional base is suggested you may be sure that your interests are paramount.

The Complete Line:

Sterling Small Sectional Base, Aluminum Expansion Book Block Base, Sterling Toggle Hook and Base System, Warnock Diagonal Hook and Register System, Aluminum Alloy Metal Furniture.

Along with the special merits of each system there are natural limitations—a type of base which is excellent for one kind of work may be only second best for the use you have in mind. You can rely on the Printing Machinery Company to point out all the characteristics of the types of base to be considered. You can trust in this judgment, for it springs from an intimate knowledge of all plate-mounting systems.

The Printing Machinery Company

438 Commercial Square

New York

Cincinnati

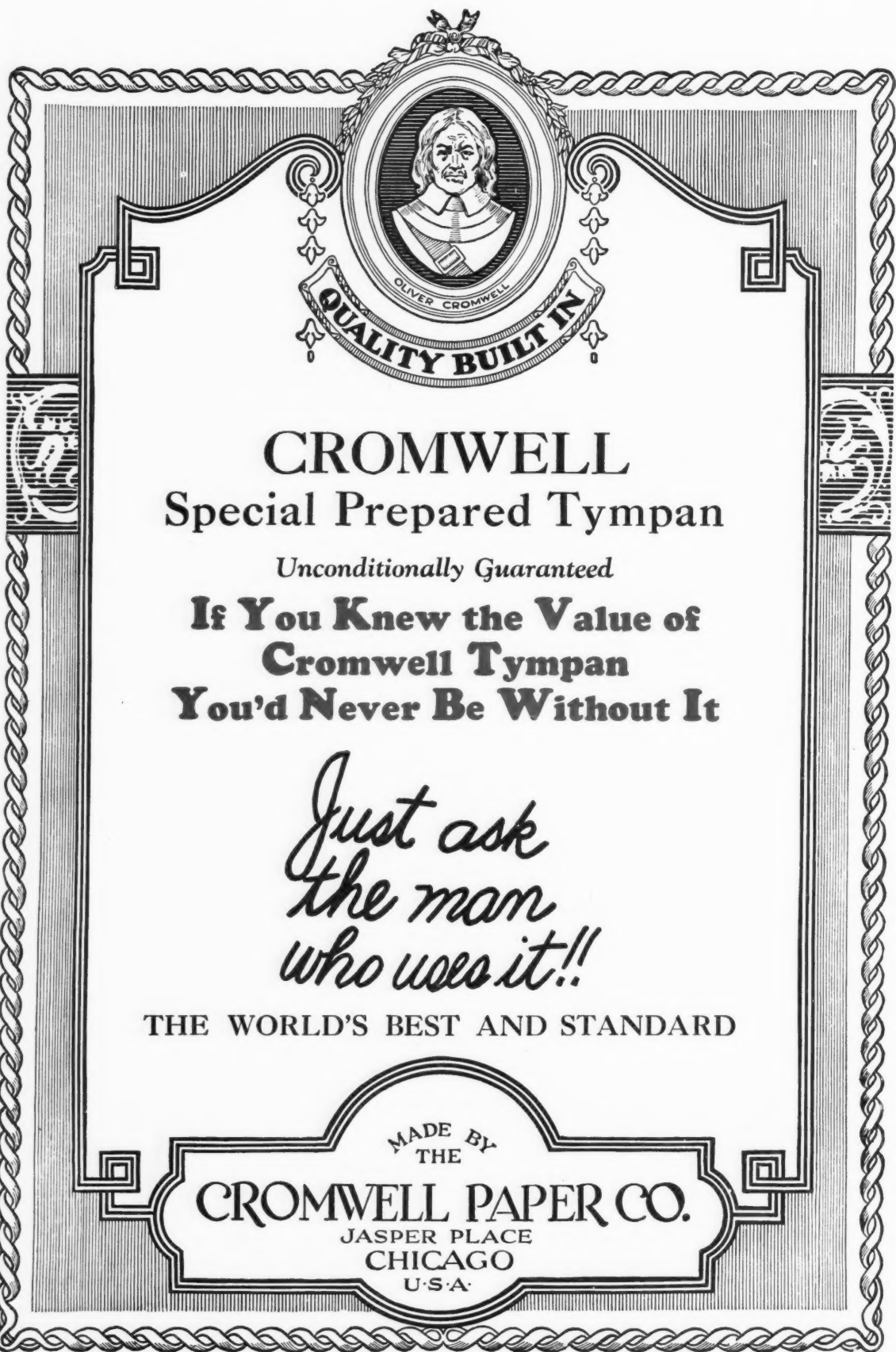
Chicago

CALL ON US FOR ANY KIND OF METAL BASE



WARNER
— INC. —

MAKERS OF FINE PRINTING COLORS
WHIRPLE AT 47TH STREET
CHICAGO, U.S.A.



CROMWELL
Special Prepared Tympan

Unconditionally Guaranteed

**If You Knew the Value of
Cromwell Tympan
You'd Never Be Without It**

*Just ask
the man
who uses it!!*

THE WORLD'S BEST AND STANDARD

MADE BY
THE

CROMWELL PAPER CO.

JASPER PLACE
CHICAGO
U.S.A.

Proof of GENUINE SIMPLICITY THE BODONI PRESS

Vandervoort and Thompson Streets
NORTH TONOWANDA, N. Y.

April 20, 1926.

Russell Ernest Baum,
Philadelphia, Pa.

Attention Mr. Michael D'Angelo, Buffalo Mgr.

Dear Sir:

Do not bother about coming in to erect the
19x25 BAUM Folder. One of our men had it going as
soon as we connected it in the light socket.

We can now get out our work ON TIME and are
trying to figure out HOW WE EVER GOT ALONG WITHOUT
IT. Just finished a run of 120,000, which was
folded two up and with NO TROUBLE.

The 19x25 BAUM Folder is a WONDER.

Very truly yours,

THE BODONI PRESS, Inc.

(Signed) Louis T. Van Voorhees.

LTVV-MW

BAUM FOLDERS *Genuine Simplicity*

OTHER things being equal, the *best* Folding Machine is the one with the *simplest* mechanism. Simplicity tends to long life, freedom from difficulties and long-sustained value.

BAUM Folders are the SIMPLEST — the EASIEST TO OPERATE — the LOWEST-PRICED Job Folders ever built — the World's Greatest Folder Values — the fastest-selling folders in America.

Send for your copy of the new descriptive Folder on the new JOHN PAUL MODEL Baum Folder, also of the AUTOMATIC AIR FEED WITH THE HUMAN MOTION for the 19x25 Baum Folders.

FACTORY BRANCHES

CHICAGO, Transportation Bldg., Jno. L. Paul, Mgr.
NEW YORK CITY, 154 Nassau St., Jas. S. Brown, Mgr.
BOSTON, 176 Federal St., F. W. Barkley, Mgr.
BALTIMORE, Builders Exchange, Jno. Q. Adams, Mgr.
INDIANAPOLIS, 305 Merchants Bank Bldg., R. J. Heuslein, Mgr.
BUFFALO, 149 Bedford Ave., Michael D'Angelo, Mgr.
CLEVELAND, 1231 B. of L. E. Bank Bldg., C. H. Reineck, Mgr.
DETROIT, 408 Morgan Bldg., Edw. D. Yost, Mgr.
CINCINNATI, 137 W. 4th St., G. E. Small, Mgr.

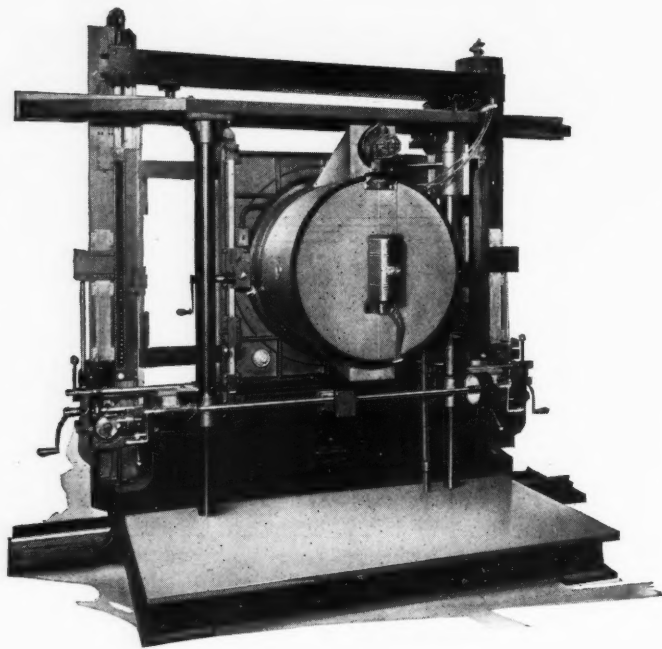
DEALERS:— NORMAN F. HALL Co., San Francisco
INDEPENDENT PRINTERS SUPPLY Co., Los Angeles
J. L. MORRISON Co., 445 King St., West, Toronto, Can.



Russell Ernest Baum
615-25 Chestnut Street
PHILADELPHIA

See Us at the Sesqui-Centennial

DIRECT  PROCESS



PRECISION PHOTO COMPOSER

For high speed production on repeat or combination forms

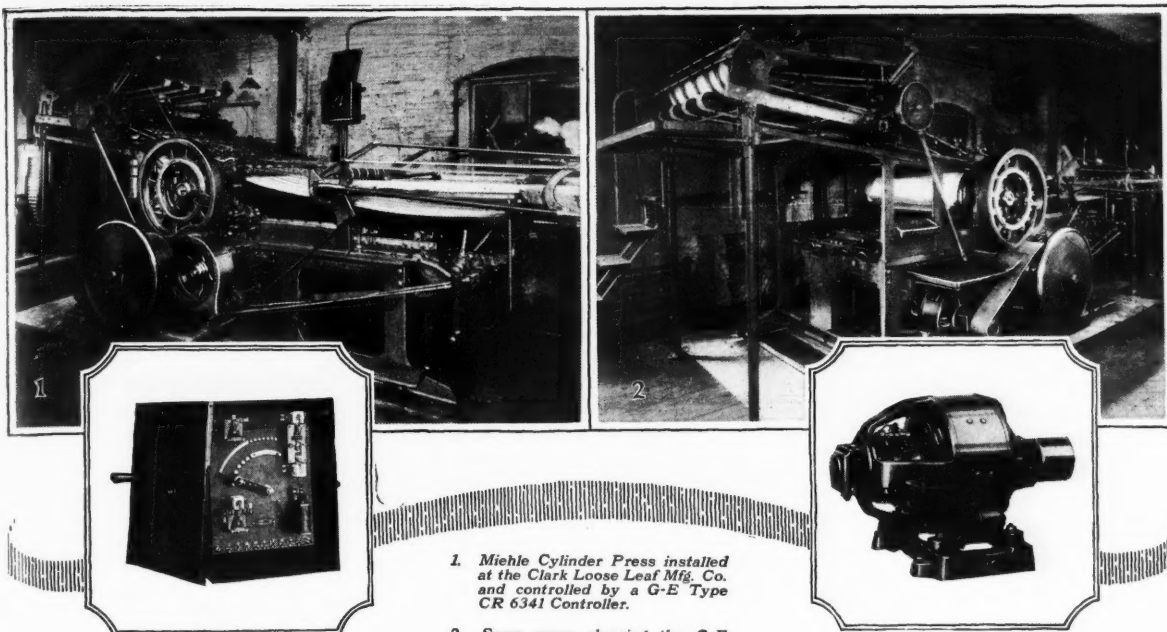
Sensitized plate moves in two directions, maximum plate size, 51 x 67".
Largest register area 44 x 64" measurement from negative center.
Small unit can be exposed in any corner of the largest press plate.
Precision register to greater accuracy than is possible in any other device.
Ford-Johannson Blocks—World's Standard of Precision Measurement.
Face to face, line to line, image to image registration.
Predetermined register to predetermined locations and positions.
Rotary head for holding negatives from 6 x 8" to 28 x 32" in any position, head up, left, right, or down, or to any angle, by quick and accurate adjustments.
Standardized portable negative holders.
Standardized portable metal plate holders.
Automatic Exposure Controller.
Greatest all-around operation conveniences, with large size machines.
The vertical position proved best by practical experience.
Requires less floor space than any full size Photo Composer on the market.
10 feet by 18 feet by 10 feet ceiling.
Write for prices and information book.

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET

BUFFALO, NEW YORK, U. S. A.

DIRECT  PROCESS



1. Miehle Cylinder Press installed at the Clark Loose Leaf Mfg. Co. and controlled by a G-E Type CR 6341 Controller.

2. Same press showing the G-E Type CD Motor which drives it.

Leadership: 30 years ago—and today!

General Electric began to place individual motor drive on cylinder presses 30 years ago. Today, G-E Motorized power is an acknowledged standard in the printing industry.

Pioneering alone does not prove leadership. But constant development, improvement, and refinement establish and maintain leadership.

The latest G-E development is the Type CD Direct Current Printing Press Motor. Here is a direct current motor which is the result of over a quarter of a century of motor development—a motor that is a revelation in modern electrical machinery. The Type CD motor, with the well-known CR-6341 pre-set printing press controller, makes a combination that cannot be surpassed for efficiency of press operation.

Apply G-E Motorized Power to your presses and experience all the satisfaction that genuinely good electric drive and control can bring. Complete information and descriptive sheets at your nearest G-E office.

G-E Motorized Power is more than a motor or its control—it is a practical and economical application of electric power. "Built-in" or connected to all types of industrial machines or household appliances, G-E Motorized Power provides lasting assurance that you have purchased the best.



MOTORIZED POWER
-fitted to every need

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN ALL PRINCIPAL CITIES

Prevents Errors—Saves Time— Puts Money in Your Pocket, Mr. Printer



The Craftsman Line-up and Register Table
(PATENT APPLIED FOR)

THERE is money in printing advertising matter if you are able to turn out high-class work quickly. That means the perfect registering of color forms; the accurate lining up of even simple forms, without unnecessary delay in composing and press rooms.

Old methods are not speedy enough—the days of “by guess and by golly” are gone. Advertisers want good work, and they want it on time. That calls for real efficiency in the shop—you must turn out forms and printed jobs like Ford turns out great numbers of cars each day with every one performing to a set standard.

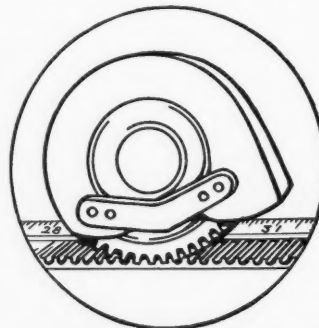
The only way you, Mr. Printer, can come up to any such mark is to speed up your lining-up of forms by using the new time-saver,

The CRAFTSMAN Line-up and Register Table

By the use of this improved aid, you establish a standard line-up just as Ford operates his gang jigs; every form is laid out to a set standard, and each is exactly like the key or strike sheet. All “rule o’ thumb” is discarded for accuracy and speed. When you make two jobs go through where only one went before, you begin to see possibilities for real money.

This improved line-up table is built of steel and painted a neat olive green. All working parts, such as the gears which guide the two straight-edges and the self-inking marking wheels, are made of hardened steel. That there are no loose, doubtful working parts for every feature is the result of years of practical printer and manufacturer experience and ingenuity.

Geared Accuracy



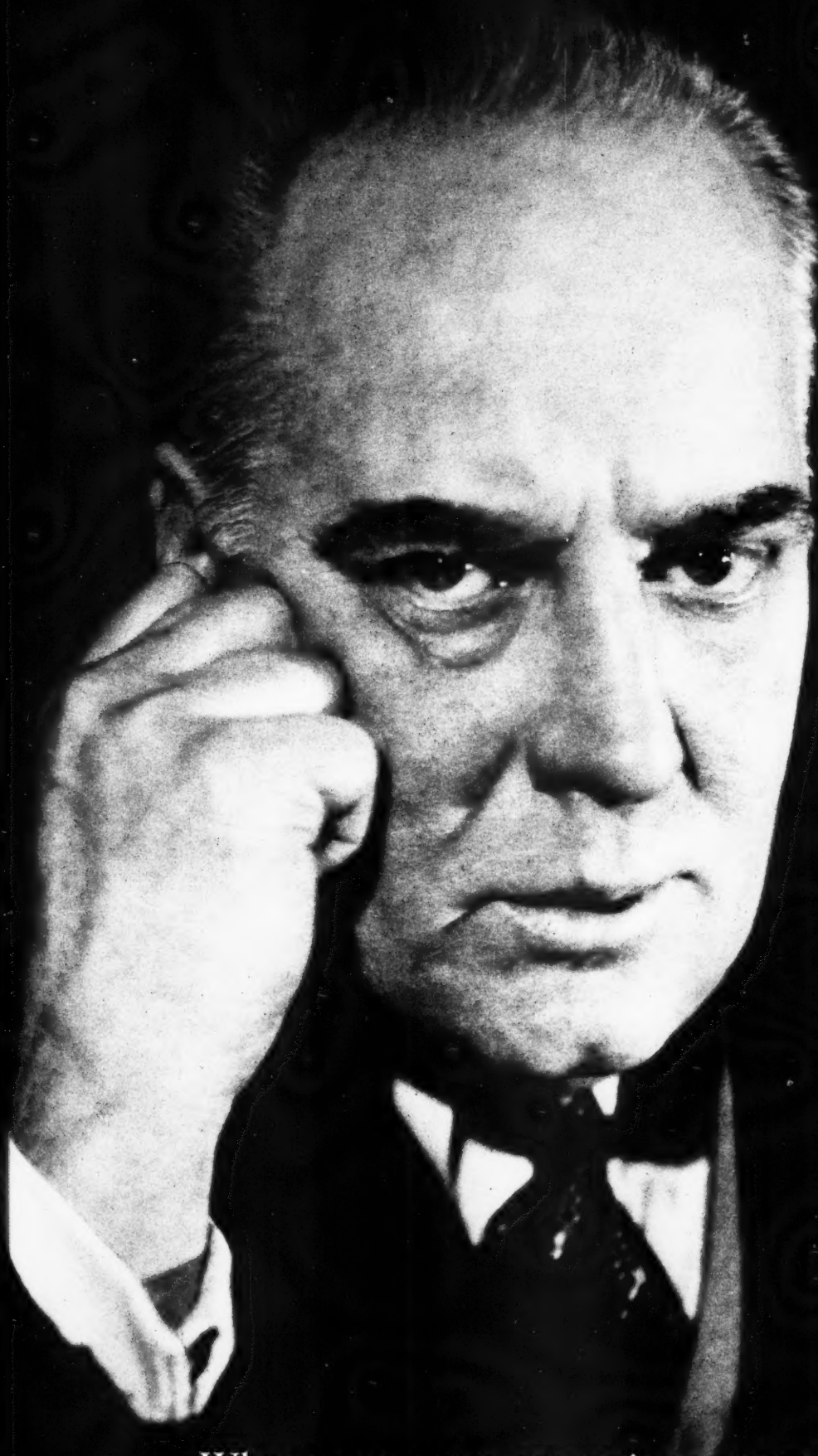
Above you see a reproduction of one of the four guide wheels which run enmeshed in steel cog rails controlling the two straight-edges. This is but one of the several unusual features of this superior wonder table. This means permanent accuracy; not for a month or year, but for many years.

The other features, all designed to speed up production and improve quality, are explained in a descriptive circular, a copy of which will be sent upon request. Send for this copy today that you may take advantage of this new aid to better and quicker printing.

NATIONAL PRINTERS' SUPPLY COMPANY

Makers of Printers' Registering Devices

49 River Street, Waltham, Massachusetts, U. S. A.



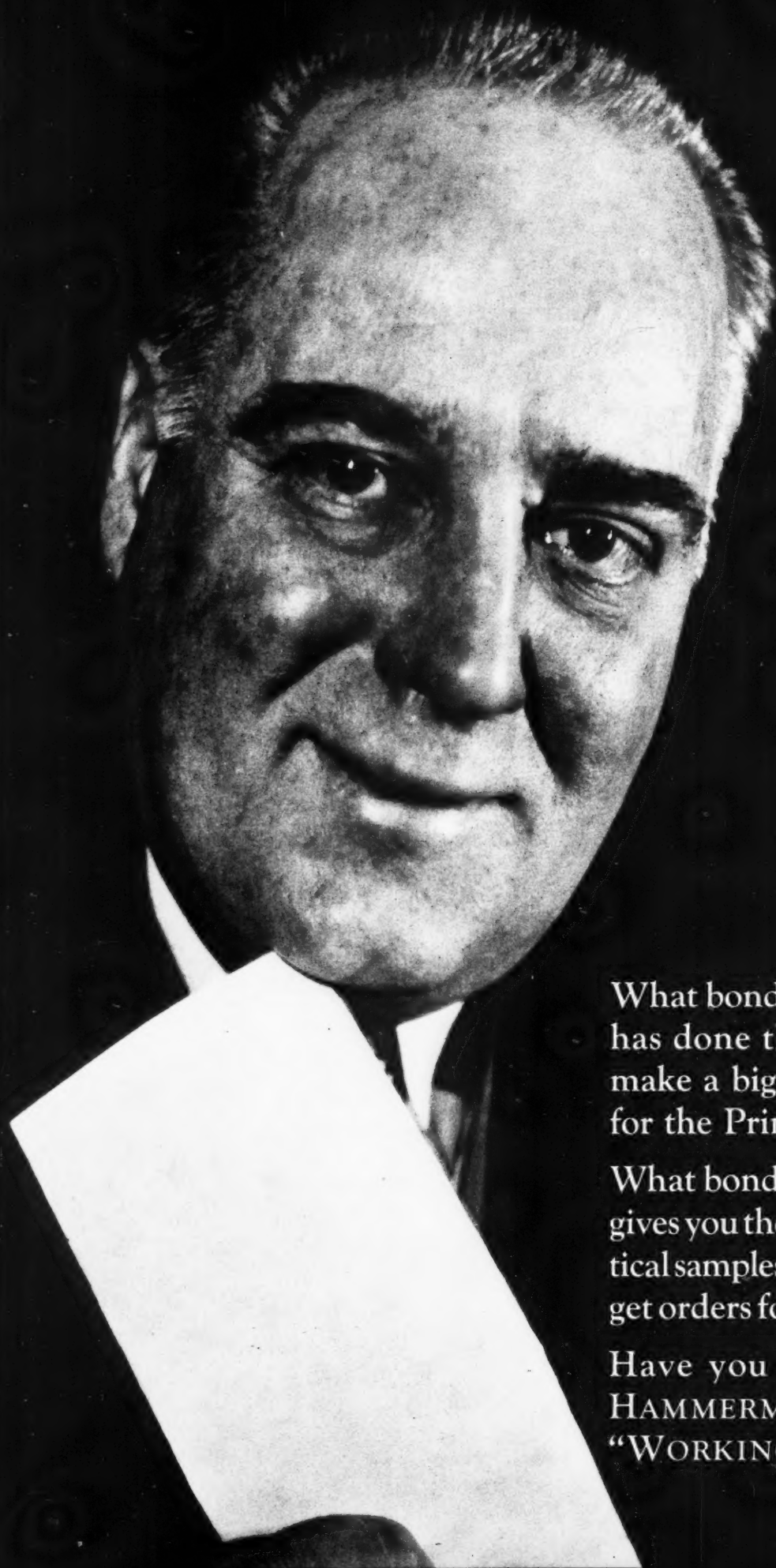
When you want to get an important order,
When you want to win a new customer:—



Remember that Hammermill has been advertising in the Saturday Evening Post for the last fourteen years, to show business men how to use *more* printing;



And when you are face to face with your customer, take advantage of that advertising—sell him what printing *does*, and recommend a paper he knows—HAMMERMILL BOND.



What bond paper mill
has done the most to
make a bigger market
for the Printer?

What bond paper mill
gives you the most prac-
tical samples to help you
get orders for printing?

Have you sent for a
HAMMERMILL BOND
"WORKING KIT"?

KIDDER MACHINES

ESTABLISHED 1880

Slitters, Rewinders, Sheet Cutters
Printing Presses, Special Machinery

for Your Plant

KIDDER PRESS COMPANY

Head Office and Works

DOVER, NEW HAMPSHIRE

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King St. West

CHICAGO, 166 West Jackson St.

The Goes Bordered Blanks Are Real "Printers' Helps"

Every
Business House
in town
is a prospect for

Goes
Art Advertising
Blotters

Write for Samples



because they help printers to produce high grade printed products quickly, easily, and economically. They facilitate the production and enhance the appearance and value of Membership Certificates, Licenses, Permits, Guarantees, Warranties, Charters, Lodge Passes, Commissions, Coupons of all descriptions and thousands of other varieties of printed matter.

The Goes Bordered Blanks will help Printers to open new business channels and to secure better prices and longer profits for their work.

The Goes Bordered Blanks have been especially designed for type overprinting. They are lithographed in rich appropriate colors. The assortment includes 100 styles ranging in size from 2¾ by 6¼ ins. to 17 by 22 ins. —something for practically every conceivable purpose.

Samples and prices will gladly be furnished upon request.

GOES LITHOGRAPHING COMPANY, 35 W. 61st St., CHICAGO

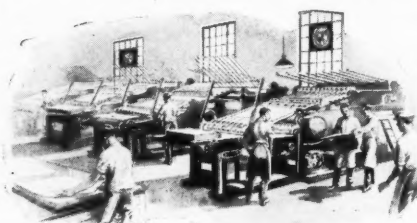


Hot, stale air saps vitality— cuts down production

*Fight hot-weather fatigue with
fresh, invigorating air—keep
up your production
—save money!*

Fresh air—good ventilation—is good business. It is the great stimulant that keeps workers geared to their jobs—particularly during the hot summer months.

Hot, stale air means tired, listless workers—it cuts down output—it boosts up costs. Drive it out of the press room, the composing room, the bindery, the office and other departments of your business!



Sturtevant Ventilating Fans for Printing Plants drive out the hot, stale air and odors of the inside—bring in the fresh, invigorating air of the outside. They can be secured at once—can be quickly and easily installed at very little expense and without interrupting your operations.

The Sturtevant and Graybar Electric Company offices listed in the panel are at your service. Phone or write to the nearest one. Or show this advertisement to your electrical contractor.

B. F. STURTEVANT COMPANY
Hyde Park, Boston, Mass.

Distributors: Graybar Electric Company and Leading Electrical Contractors Everywhere

Sturtevant



The most efficient fan of its type ever developed

The Sturtevant Ventilating Fan shown is the latest Sturtevant achievement.

The fact that this fan is more efficient—that size for size it will deliver more air—than any other similar fan on the market, is a Sturtevant advantage that speaks for itself.

The Sturtevant is a fan that you can depend on—there is not a single piece of flimsy construction in it. Sturdy—efficient—dependable—backed up by the largest manufacturer of ventilating equipment in the world.

If the name STURTEVANT is on a fan you can install it with confidence.

*At
Your Service*

Sturtevant

Atlanta, Ga.	Minneapolis, Minn.
Boston, Mass.	Montreal, Canada
Buffalo, N. Y.	New York, N. Y.
Camden, N. J.	Pittsburgh, Pa.
Charlotte, N. C.	Portland, Ore.
Chicago, Ill.	Rochester, N. Y.
Cincinnati, O.	St. Louis, Mo.
Cleveland, O.	Salt Lake City, Utah
Dallas, Texas.	San Francisco, Cal.
Denver, Colo.	Seattle, Wash.
Detroit, Mich.	Toronto, Ont.
Hartford, Conn.	Washington, D.C.
Indianapolis, Ind.	
Kansas City, Mo.	
Los Angeles, Cal.	

GraybaR

Albany, N. Y.	Newark, N. J.
Atlanta, Ga.	New Haven, Conn.
Baltimore, Md.	New Orleans, La.
Birmingham, Ala.	New York, N. Y.
Boston, Mass.	Norfolk, Va.
Brooklyn, N. Y.	Oakland, Cal.
Buffalo, N. Y.	Omaha, Neb.
Charlotte, N. C.	Philadelphia, Pa.
Chicago, Ill.	Pittsburgh, Pa.
Cincinnati, O.	Portland, Ore.
Cleveland, O.	Providence, R. I.
Columbus, O.	Richmond, Va.
Dallas, Texas	St. Louis, Mo.
Davenport, Ia.	St. Paul, Minn.
Denver, Col.	Salt Lake City, Utah
Detroit, Mich.	San Antonio, Texas
Duluth, Minn.	San Francisco, Cal.
Grand Rapids, Mich.	Savannah, Ga.
Harrisburg, Pa.	Seattle, Wash.
Houston, Texas	Spokane, Wash.
Indianapolis, Ind.	Syracuse, N. Y.
Jacksonville, Fla.	Tacoma, Wash.
Kansas City, Mo.	Tampa, Fla.
Los Angeles, Cal.	Toledo, O.
Memphis, Tenn.	Worcester, Mass.
Miami, Fla.	Youngstown, Ohio
Milwaukee, Wisc.	
Minneapolis, Minn.	
Nashville, Tenn.	

Ventilating Fans

**GOLDING
PRESS
DIVISION**

American
Type Founders
Company
Franklin, Mass.
WM. C. BUCHANAN
Manager

Letters from Little Pearl

ME AND THE BOY FRIEND.

Here's a little stunt that'll deliver the Dividends. How about getting hold of a bright kid. Then send for me, and we'll develop him into the Pearl Kickin' Champ of your printery!

Make me and him the Small Job Speed Unit at your place. Me and the boy friend---we can turn the trick for you. 'Most any kid's ambitious ('cept when there's a ball game) and he'll take to the idea. I'll say he will!

You see, I'm little---just the kid's size, and he'll like that, too. Result: A thinner pay-roll and a fatter bank-roll! Not a bad break for you, Mr. Printer.

A raft of small jobs will be candy for us: Envelopes, Labels, Noteheads, Billheads, Order Blanks, Invoices, Shipping Tags, Laundry Lists, Menus, Folders, Inserts, Programs, Post Cards, and What Not.

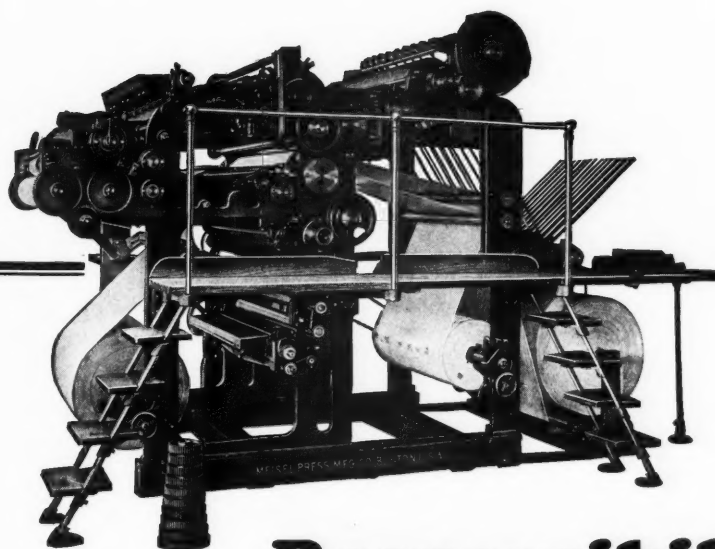
More popularity, smiling customers and laughing dollars---all because you Perform when it comes to small stuff they want in a hurry. Send for me. It's like a New Beginning. Snap into it---more dollars ahead. Mail that order NOW.

Yours sincerely,

LITTLE PEARL.

P/4





Responsibility

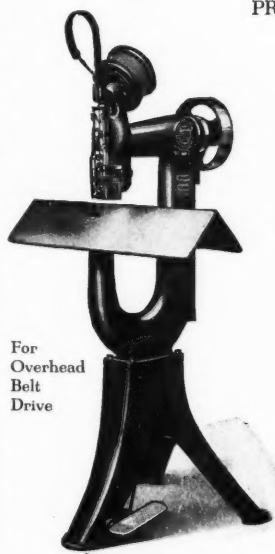
Stands back of the quality of the material and the conscientiousness of the workmanship and the thoroughness of design of MEISEL PRESSES. Our RESPONSIBILITY is strengthened by TRADITION, ENVIRONMENT, PERSONNEL and EQUIPMENT. Our REPUTATION and years of business effort attest to our RESPONSIBILITY to all customers. Any of our customers are at a distinct economic advantage in their section of the world. Trade follows equipment!

MEISEL PRESS MFG. CO., 944 Dorchester Ave., Boston, Mass.

Again the No. 2 BOSTON

Simple
Safe
Reliable

PRINTERS AND BINDERS HAVE INSTALLED THOUSANDS OF THIS MOST PROFITABLE BOSTON WIRE STITCHER MODEL



For
Overhead
Belt
Drive

*250 Stitches per minute · Flat and Saddle Table
Single Adjustment of Working Parts
Fine Round Wire*

THESE and other features have made the No. 2 BOSTON the favorite in the bindery—the producer that never disappoints—the all-round stitcher for pamphlet and small work—easily handled by the operator without expert attention.

Carried in stock at all Selling Houses.

General Selling Agent

**AMERICAN TYPE FOUNDERS
COMPANY**

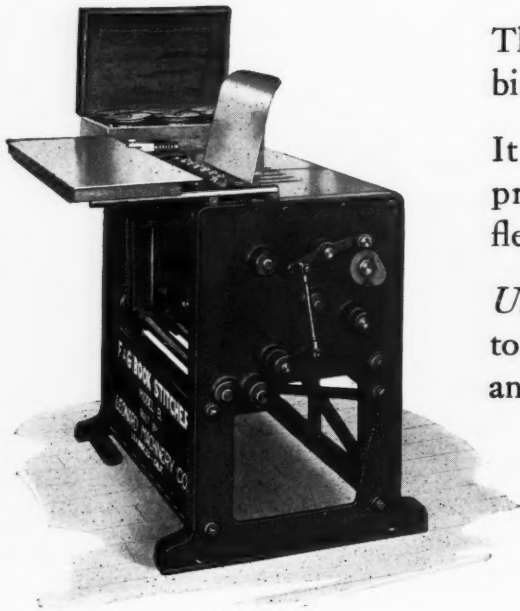
*The Boston Wire Stitcher
No. 2*

Sold also by BARNHART BROTHERS & SPINDLER, and in Mexico and South America
by NATIONAL PAPER AND TYPE COMPANY

SET IN STERLING AND STERLING CURSIVE INTERRELATING BORDERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The F. & G. Book Stitcher



The machine solving commercial binding problems.

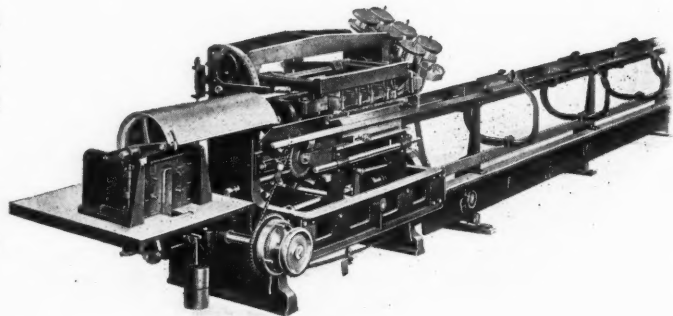
It means speed and economy in production and durability and flexibility in product.

Unequalled for: Catalogues, directories, school books, text books and re-binding.

Write for descriptive circular which clearly outlines functions of machine

The Frey Model Feeder Stitcher

Simplicity in design and action makes it a positive quick-change machine.



WRITE FOR
DESCRIPTIVE
CIRCULARS

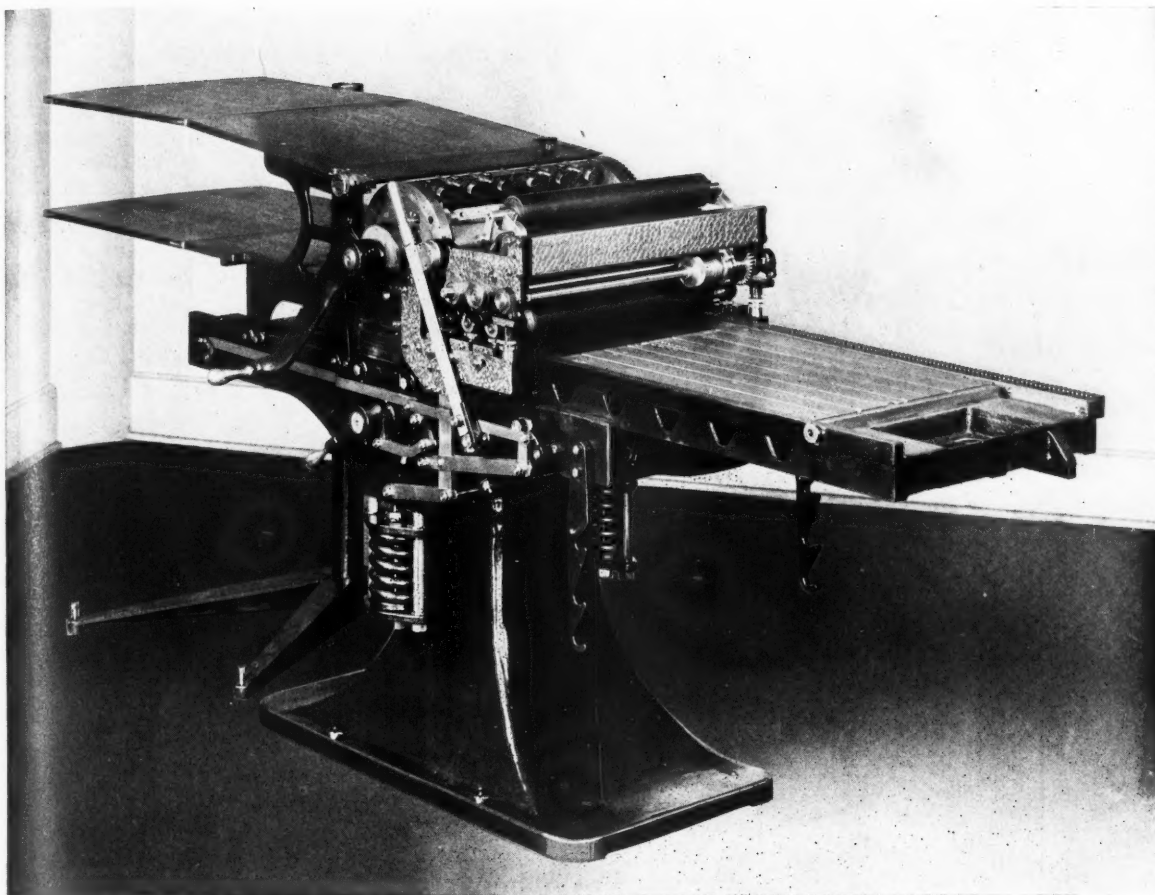
BUILT BY

LEONARD MACHINERY COMPANY

Designers and Builders of
HIGH GRADE MACHINERY

648 Santa Fe Avenue

LOS ANGELES, CALIF.



The Hacker Test Press

THIS press is used by printers to inspect electros, halftones and type for defects—to disclose all other printing characteristics of relief printing surfaces—to check register of plates—to test inks and establish color schemes—to make chalk overlays—to put underlay-makeready on plates—to do those things beforehand to increase the productive capacity of printing presses.

Fifty-six Hacker Test Presses in electrotpe foundries are protecting pressrooms from excessive makeready by checks and tests that prevent delivery of inaccurate plates.

One hundred and fifty-seven Hacker Presses in engraving plants are reducing pressroom costs by insuring the making of plates etched for conditions of final printing.

The Hacker Press has brought impression, register and ink distribution to standards of precision new to the art, thereby performing many new services. All such uses have their ultimate reaction in pressrooms in either better or quicker production.

Printers need such a machine to guard their productive presses from imperfect materials that delay the work and boost the costs.

HACKER MANUFACTURING CO.

Originators of the PRECISION PRESS

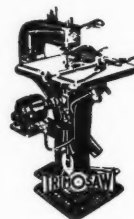
320 South Honore Street, Chicago

Please Mention THE INLAND PRINTER When Writing to Advertisers.

An Open Letter



HILL-CURTIS Co.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN



MR. COMPOSITOR
City of Here

State of Now

Date: Today and Always

You are responsible for:

- 1—Good workmanship
- 2—Holding costs within estimates
- 3—Ability to do any job sent you
- 4—Keeping your men happy
- 5—Pleasing your boss
- 6—Progressing personally

(a) Do you know that without the TrimO saw you are handicapped in every effort and every move you and your men make?

(b) Do you know the TrimO saw leads its field today and is insuring good workmanship, cutting costs, doing every job, keeping compositors (and pressmen, too) happy, pleasing and profiting the boss, and helping many a composing room foreman or superintendent advance to better things?

(c) There's no obligation involved in asking us for proof—our constant policy since 1881 has been that our sawing machinery must so lead in its various fields that it would be *bought as much as sold*.



(d) Write today—time waits on no man. The sooner you get the facts and study them the sooner you'll realize the truth of the statement being made by hundreds of printers, "You Can't Afford to Be Without a TrimO saw."

Sincerely,

HILL-CURTIS CO.

By W. C. HAMMOND, Pres.

Telephone: Bradley 2135

Branch in Plainfield


GEORGE PENDLETON COMPANY
LANDSCAPE ARCHITECTS
Seventeen Hundred Lexington Boulevard
CRANFIELD, OHIO

Telephone: Bradley 2135

Branch in Plainfield


GEORGE PENDLETON COMPANY
LANDSCAPE ARCHITECTS
Seventeen Hundred Lexington Boulevard
CRANFIELD, OHIO

If you were the buyer—
which would you choose?

It is only human to want something different, something better; and the buyer of printing is decidedly human. He always wants his job a little different or a little better.

Why not give him what he wants? More impressive, more attractive work—a Virkotyped job!

At a relatively small investment and production cost, the Virkotype Process enhances the value of printing—which means higher prices and higher profits. It opens a new market for a new class of work. It is a money-maker.

VIRKOTYPE

Are you profiting from the Popularity of Raised-Letter Printing?

THE popularity of the VIRKOTYPE PROCESS is increasing daily. There is a definite, growing demand for raised-letter printing the world over and its commercial possibilities have only been sampled.

Never before in the history of the Graphic Arts has a process so popular, so lucrative and so permanent required so small an investment for equipment. Never before has it been possible for a printer to so materially increase the value of his product at so small a cost.

Why not investigate? Why not get the facts? There is no reason why you should not share in the profits from this new and fertile field.

VIRKOTYPE Machines and VIRKOTYPE Compounds are the market's standard—and always have been. There are more than 1700 VIRKOTYPE Machines in use.

WOOD, NATHAN & VIRKUS COMPANY
547 West 23rd Street, New York



To Build a Modern Printing Plant Consult a Specialist

The design and construction of a modern printing plant calls for specialized knowledge and experience quite outside the ordinary range. This involves laying out the plant for the most efficient placing of machinery, with daylight and ventilation scientifically provided so as to result in the best possible workmanship. It means knowing the comparative advantages of multi-story and single story construction, for a given volume of production.

This is a day of specialization. The man who designs or builds a house, apartment, theater or store, no matter how successfully, is dealing with

altogether different factors from those involved in a modern printing plant.

The Austin Company has made a specialty of daylight printing plants and knows from long study and experience the proper layout for getting most usable floor space, with good working conditions, per dollar invested.

When you give Austin the contract for your building you deal with just one organization, with no division of

responsibility. Architectural service, engineering, building, construction, all are covered by one contract, which guarantees in advance the total cost of the completed plant, the delivery date (with bonus and penalty clause if preferred) and the quality of materials and workmanship.

Austin's nationwide organization is

prepared to serve you promptly anywhere. Costs and other valuable building data will be furnished immediately upon request.

Wire, phone the nearest office or mail the coupon.



A view in Bindery Dept. of American Book Co. plant at Bloomfield, N. J., designed and built by The Austin Co.

THE AUSTIN COMPANY, *Engineers and Builders*, CLEVELAND

New York, Cleveland, Chicago, Detroit, Pittsburgh, Philadelphia, St. Louis, Seattle, Portland, Miami, Birmingham
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

THE AUSTIN COMPANY, Cleveland

We are interested in the erection of a.....
building.....x.....number of stories.....
You may send me a personal copy of "The
Austin Book of Buildings," free to Industrial
Executives.

Firm.....

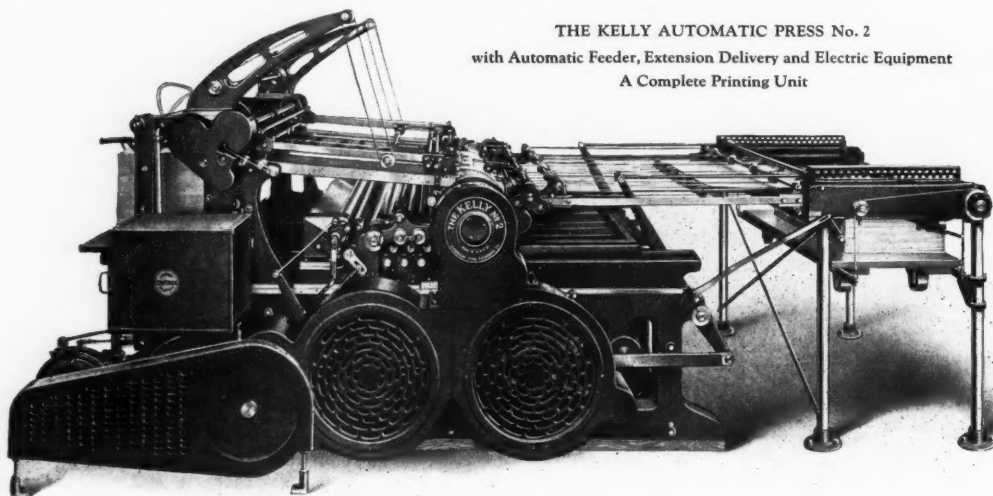
Individual.....

Street.....City.....I. P. 6-26

KELLY Automatic No. 2 Press

Production Excels in Quantity & Quality

THE KELLY AUTOMATIC PRESS No. 2
with Automatic Feeder, Extension Delivery and Electric Equipment
A Complete Printing Unit



THIS model KELLY is a one-man printing unit, prints anything from thin paper to cardboard and is a revelation in operating efficiency. One large New York printer reports average hourly production of 2270 sheets for 48 continuous working hours on 19 forms, and some of this was hair-line register work

Wake up, Mr. Printer to the fact that we are offering something new in Automatic Printing Press Equipment—something that will cut press-room costs with no sacrifice in quality; and on the question of conveniences for speedy handling of forms and stock, the KELLY No. 2 is the final word

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Also by Barnhart Brothers & Spindler at Chicago, Washington (D. C.), Omaha, Dallas, Seattle;
Sears Company Canada Limited, Toronto-Montreal; Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand;
Canadian-American Machinery Company, London, England



"Let him have the job—he can't make a profit at the price he quoted"

Are you sure that your competitor, who is always quoting the low prices, is losing money? He may have more efficient press production and know very accurately just what production to expect from each press per hour.

His secret of success is getting maximum production on every job run—knowing exactly what work is possible from every press, and thereby eliminating the guess work from his estimates.

* * * * *

Cutler-Hammer Control Equipment in your press room will do for you what it is doing for your competitor. The proper type of C-H Press Control allows the press room foreman to pre-set the speed for every job—the maximum speed for that particular job. The feeder, then need only manipulate the push buttons, and regardless of how he, himself, feels that day, the press will turn out the number of impressions for which the controller is adjusted.



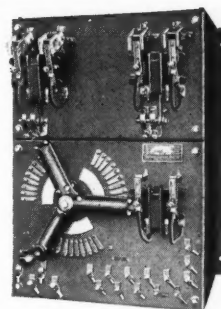
This is the type of Push Button used with the C-H Automatic Pre-set Speed Regulating Press Controller

You too can figure your press time accurately. You can keep your prices down, land the orders, turn out uniformly good work in the time allotted,—and make a profit

The CUTLER-HAMMER Mfg. Co.

Pioneer Manufacturers of Electric Control Apparatus

1245 St. Paul Avenue
MILWAUKEE, WISCONSIN



This is one type of C-H Automatic Pre-set Speed Regulating Press Controller for A. C. motor press drives. Automatic start, stop, and reverse from push buttons

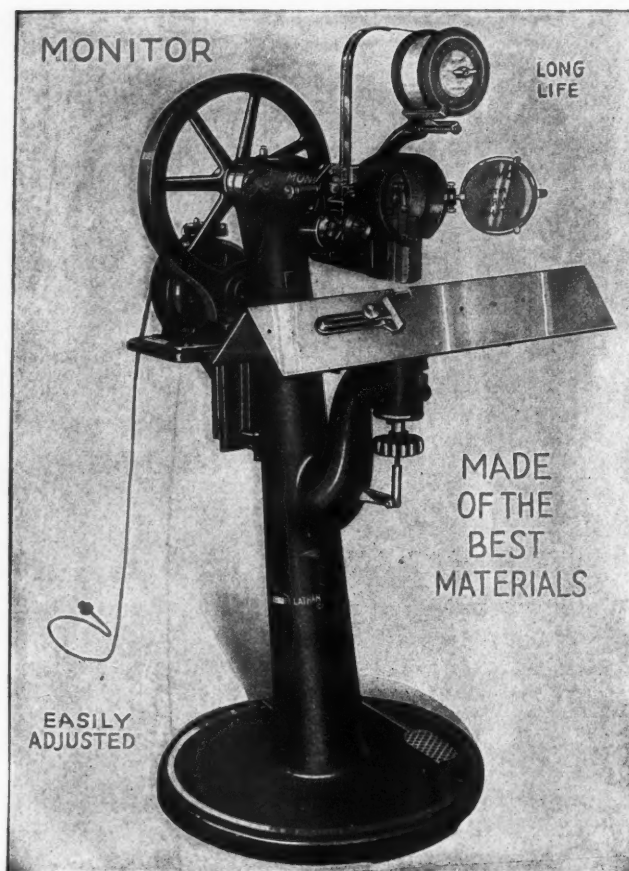
CUTLER HAMMER

Press Room Efficiency Depends on Electrical Control

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Monitor Stitchers

Standard for Thirty-five Years



*Simple
and
Accurate
Adjustments*

*Built
for
Extreme
Speed*

MONITOR No. 102

The Real Production Machine for Pamphlet Work

WRITE FOR CATALOG A-25

Latham Machinery Company

1153 Fulton Street, Chicago

NEW YORK
47 MURRAY STREET

PHILADELPHIA
BOURSE BUILDING

BOSTON
531 ATLANTIC AVE.

It Is Better

to use Composing Room Presses having the right system
of automatic inking.

VANDERCOOK

Automatic Inking Composing Room Presses

have stood the test. No radical changes have been made in the Vandercook inking systems since their first conception sixteen years ago, although many refinements have been worked out. Other inking systems have given some printers an erroneous idea of the feasibility of automatic inking for Composing Room Presses.

The Vandercook Inking Systems

will ink a single, unsupported letter without knocking it down, or the largest halftone without change in the adjustments of the press, and have the versatility and adaptability that are needed to meet the requirements of up-to-date composing rooms.

There are eleven models of Vandercook Rigid Bed Composing Room Presses—models best suited to the requirements of the smallest as well as the largest offices.

For particulars write

VANDERCOOK & SONS

Originators of the Modern Proof Press

1716-1722 West Austin Avenue
CHICAGO, ILL.

Four Years of Type Metal Satisfaction

with WILKE'S METAL

Says Ed J. Nickerson



"Our experience with WILKE'S Type Metals may be expressed in a very few words," says Mr. Nickerson. "We have used it for the past four years with the greatest of satisfaction, and we have never had any trouble with it whatsoever. This, we think, is an unusual record, and we are very much pleased at this opportunity to pass the good word along."



Battery of four linotypes which are running night and day in the Nickerson plant. There is also a Ludlow—not shown in this view.

Wilke's
METALS
THE HIGHEST STANDARD

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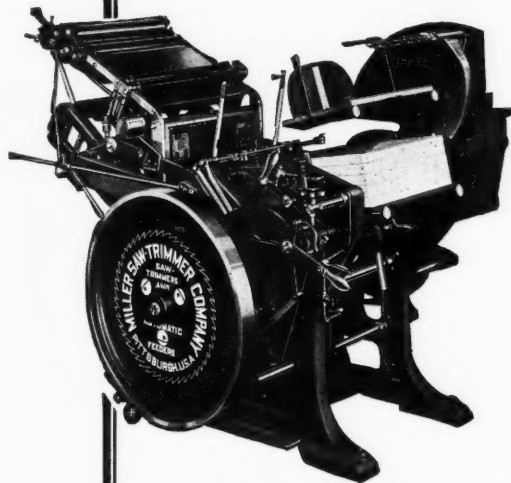
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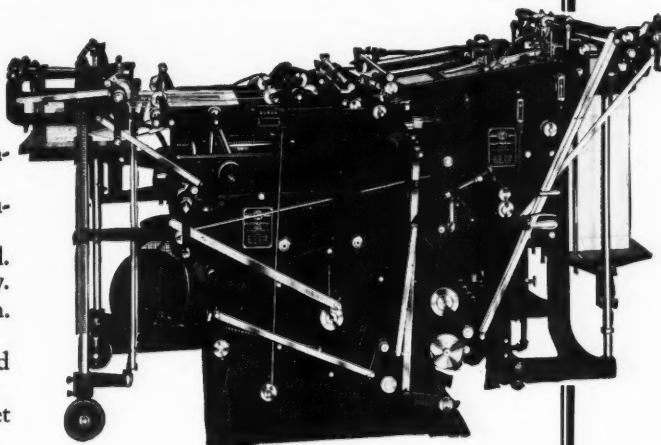
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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, *Editor-in-Chief*

MARTIN HEIR, *Associate Editor*

Volume 77

JUNE, 1926

Number 3

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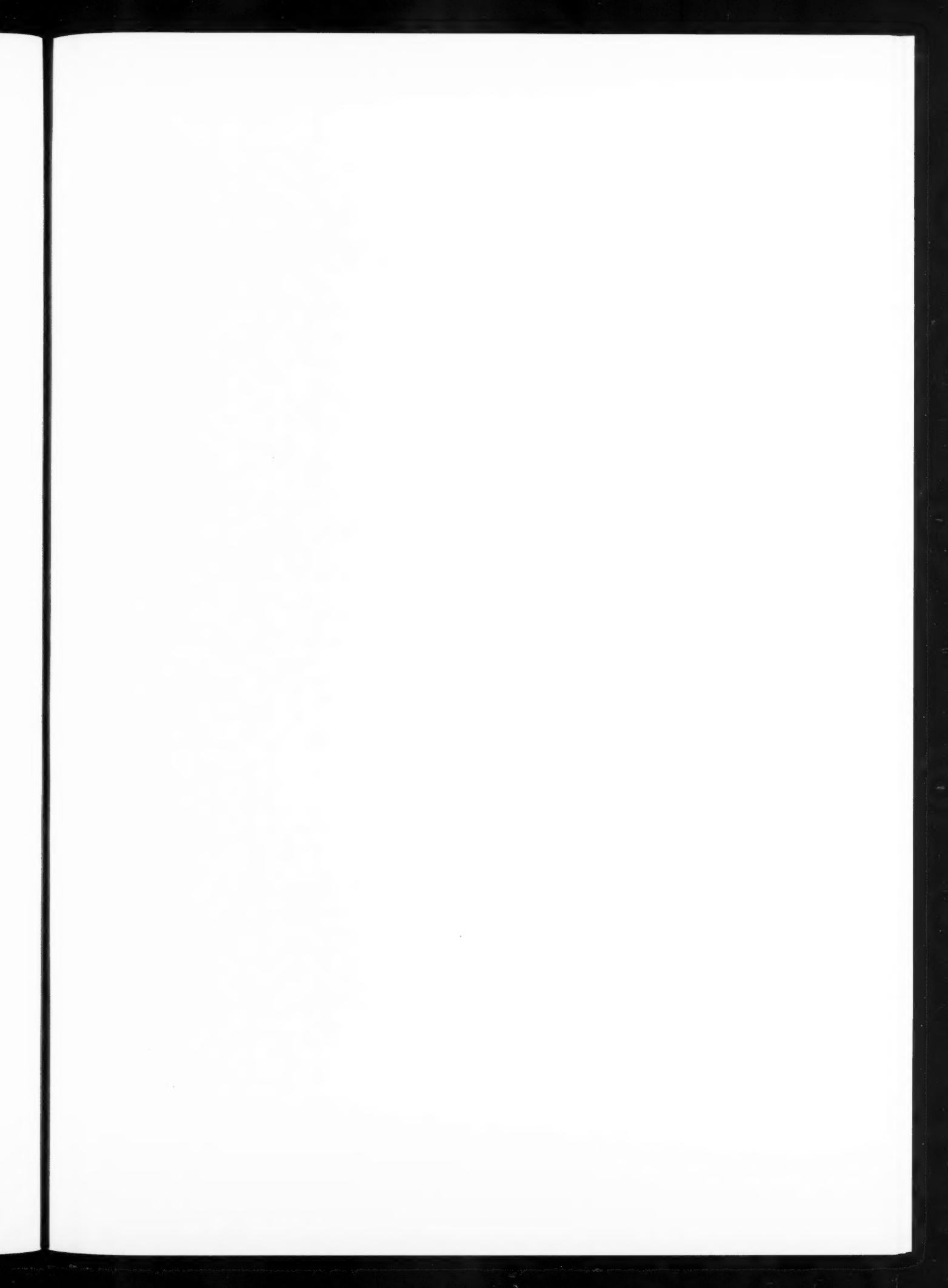
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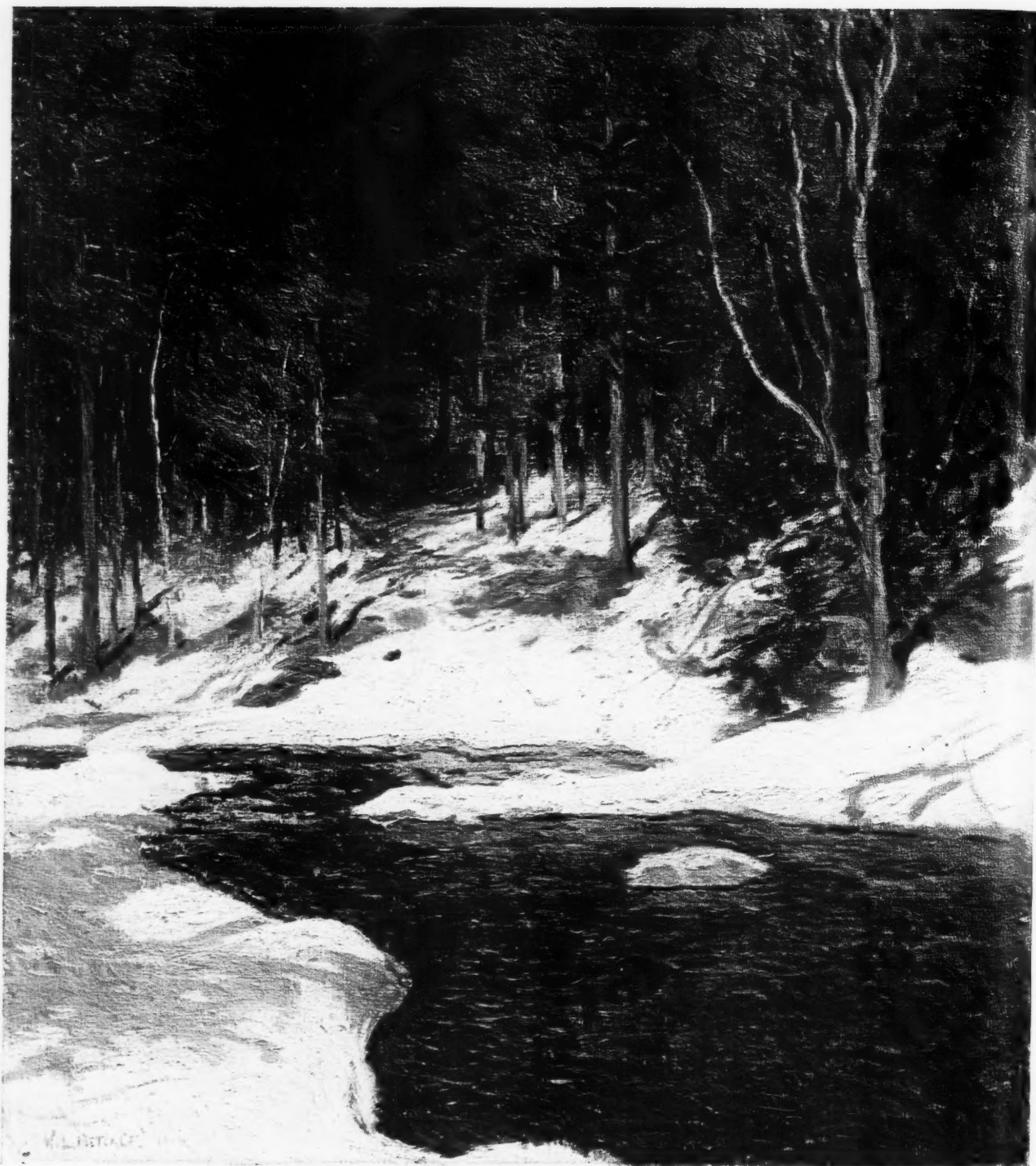
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ICEBOUND — By WILLARD L. METCALF

The original from which this reproduction was made hangs in one of the permanent exhibition rooms of the Art Institute of Chicago. We are indebted to the Art Institute and its curator for the loan of the plates. Willard L. Metcalf, the artist, has commanded much admiration for his snow and winter scenes. This one, one of his very best, is particularly pleasing to look at now when the sun's rays make shade and shadows attractive. Printed from three-color process plates: yellow, red and dark blue.

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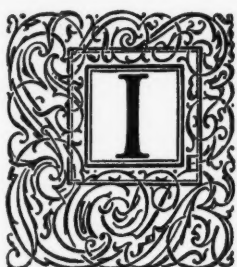
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When Joe Chapple Got Married

By C. C. BOWSFIELD



WISH to assure the critical reader that this story of what happened on Joe Mitchell Chapple's wedding day is absolutely true, and is being placed in the annals of frontier experience for the first time. Otherwise it might be looked on as the product of an erratic imagination, or Illinois moonshine. Every incident occurred substantially as it is set down here. Before statehood was established in the Dakotas Joe and I were rival publishers, he at Grand Rapids and I at LaMoure. We were rivals professionally, but in our social activities we were the closest of friends.

When Joe's paper took a fling at me I could nearly always trace the attack to some politician who was not on my side of the fence. Joe would then drop a line to me with the assurance that such a thrust must be taken professionally and not allowed to interfere with our cordial personal relations.

Let it be said in Joe's favor, he never could bear to hurt anybody's feelings, but as his journal was the organ of an ambitious county-seat town he had to uphold the sentiments of his constituency, if you see what I mean.

This looks like digression; but I need a suitable ground-work for my account of the wedding tragedy. In all that occurred I was wholly innocent of malice or mischief, though there were some who insisted that I purposely ditched the minister and pied a lot of type so that the wedding could not take place on time and Joe's paper could not be issued at all that week. They pointed to this paragraph which had appeared in a recent issue of his paper:

The editor of the LaMoure *Chronicle* sneaked into town one day last week, ostensibly canvassing for job printing, but in reality trying to put up a plan to divide our delegation to the coming county convention. It is understood that this charlatan and mercenary will get the tax list to publish as a reward for his part in a vile political plot.

What occurred would look, even to disinterested persons, like revenge on my part, but I am sure Joe today believes that I was honestly trying to do all that a sincere friend could do to brighten his life and improve his paper. He had his suspicions at the time, but he is a broader man now. As one of Boston's most prominent and most successful editors he takes a charitable view of my past.

Joe Mitchell Chapple was not then and is not now a lazy man, but he got behind with his typesetting and incidental editorial duties during his courtship in Grand Rapids. Joe was the only compositor, likewise the only job printer, the only proofreader, the only pressman, the only mailing clerk, the only solicitor, the only editor. Just why he got so far behind in the week of his wedding does not matter for the purposes of this story. Suffice it to say that if you or I had the monopoly of as sweet and beautiful a girl as the one Joe married any publication that we happened to be connected with could go to thunder until after the honeymoon. In the interests of historical accuracy and completeness I may add that his paper was at that time carrying a couple of mortgage foreclosure notices, and the publication had to be continuous for six weeks, though the Lord knows the poor devil who was losing his land had been sufficiently advertised. Joe had the money for the ads., however, or there would have been no honeymoon; and the paper had to come out.

Well, the situation called for the sympathetic aid of a friend in the printing line, and I was chosen, being located only eight miles away — and the only one available. We framed an editorial schedule to meet conditions as they existed. My publication at LaMoure came out on Thursdays, generally speaking, and Joe's Grand Rapids paper was issued on the same day, when it was convenient so to do.

I agreed to run off my edition early on Thursday, then rip the forms open and place on galleys enough of my local news matter to fill his pages. All this was to be rushed to Grand Rapids for Joe's use the same day, and the wedding was coming off that evening.

The clergyman who was to marry Joe to the dearest of girls lived at LaMoure, and I was to drive him to Grand Rapids in the afternoon, together with ten or a dozen galleys of type. It was the understanding that I was to make up the Grand Rapids paper that night and run the edition off on one of Ben Franklin's justly celebrated hand presses some time before breakfast. In the meantime Joe was to be married and start on a fifty-mile drive to Jimtown, the railroad not having kept its solemn promise to build a line to Joe's metropolis that summer.

There's a neighborly way of doing things on the frontier, and a mutual friend in order to save us the cost of a livery rig volunteered the use of a two-wheeled cart, which was accepted with thanks. I hurried as much as possible because Joe was waiting for me, that is, for me and the minister. He had to have the minister to get married, and he was anxious to see if I really meant it when I promised to bring the type and sit up all night getting out his paper after the dirty digs he had given me. Joe had often been accused of being gullible. He trusted me far beyond my merits, but was not sure that I would live up to the schedule.

At three o'clock on a Thursday afternoon in that embryonic period of empire building I started for Grand Rapids with the minister and the ten galleys of brevier type in a two-wheeled cart, all to help along the wedding of the now famous Joe Mitchell Chapple, of New York and Boston. It was a bright and cheerful day, rather warm, as I recall it, but that is merely incidental and not important. It would have been warm before night, anyway, had the time been December instead of June. There was no anticipation of trouble as we jogged away from LaMoure, and I recollect that I was rather conscious of doing a fine thing for a professional brother.

The country was flat and the roads uniformly good, except at the approaches of a bridge across the James river. We had something of a jolt as we drove up to the bridge, but a much worse one after crossing. There was a rut on our left side — the side farthest from the driver. Into this hole we skidded with such force as to break an axle clean in two. I repeat that it was a two-wheel cart, so over we went into the ditch, type, editor, clergyman and several of the commandments.

The clergyman was visibly shocked, though not seriously hurt. He did not say a word, but soon picked himself up and brushed some of the dirt from his clothes. After I had expressed myself rather volubly for some minutes, my companion without a word started to walk back to town.

"If you'll wait just a moment," I said, "I will gather up these galleys and go back with you. Perhaps you could lead the horse, as my arms will be full. Then we have to consider the next move."

So it was arranged that way, but what were we to do about Chapple and his newspaper? I didn't have type enough left in my shop to do any real good in such an emergency. However, I had saved the galleys, and when we had eaten a bite at the nearest restaurant I took a look over the printing office. There were a few

miscellany plates, three columns of editorials and some very indifferent county news. The best of the outfit had been taken the first time and at that moment reposed in a ditch by the side of the peaceful James, where it was likely to remain for some time. Procuring a four-wheeled rig this time we were loaded up and on the way again before dark. We arrived at Grand Rapids to find Joe and his bride very much distressed at the delay, but that part of it was soon fixed. Then we had the wedding and the happy couple got started on their honeymoon, after being duly thrilled by a graphic account of the afternoon's episodes.

It so happened that I had written and published a very caustic editorial that week denouncing the greed of Grand Rapids' politicians for trying to hog all the best offices in the county. This made a column and a half and was a stinger on Joe's home town. I had taken pains not to mention that I had this article in type in the buggy. It might have hurt his feelings and spoiled the honeymoon. It might also have got me run out of town; but my plan was to get the paper out during the late hours of the night and then disappear. It looked like rather a clever trick, but I was younger then. To soften the blow I set this paragraph over my editorial:

We are reproducing herewith an editorial from this week's *LaMoure Chronicle*, which for sheer malice and mendacity will be hard to match in the local campaign. The men of Grand Rapids will resent this insulting article in a suitable manner, and we have no doubt the vituperative screed will redound on the head of the man who wrote it. We give space to this article not because of its merit but to show to the citizens of LaMoure county how low one of its editors can sink in the discussion of Grand Rapids affairs and people.

Then followed my own editorial in which I chastised Grand Rapids in the best style of the Dakota frontier. There was really no other way to fill the editorial department, and this gave us nearly two columns of stuff that I knew everybody would read. When I wrote of Grand Rapids' misdeeds and shortcomings my editorials were both long and strong, and this one fortunately filled a big hole in the forms. What Joe and several others said to me about my brilliant political coup will not be recorded here because I know that many readers are sensitive about the kind of language they see in print. A thrilling time was had by all.

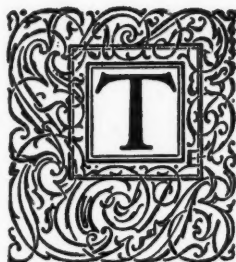
Joe was happily married and I had made quite an effort to help him out. What matters it now if the *LaMoure Chronicle* got some advertising as a result of my editorial which was transferred to the Grand Rapids paper? Much of the pied type which went into the ditch with our respected minister remains there to this day. We got some of it the next day, perhaps a grain sack full, but really the loss was almost total, so wasn't I entitled to the satisfaction of having that editorial reproduced in the rival town's home paper?

I have one regret, however. It never seemed to me that after the type accident our minister was as cordial to me as he had been. It may be that the fall and the delay annoyed him, or it may be that some of my remarks as I viewed my ten galleys of pied type were uttered in a language that was foreign to his theology and general education.

What Is a Desirable White in Printing Papers?

By ARTHUR H. SMITH

General Manager Alling & Cory Company



THE first object of printing is to have the printed matter read; hence it is quite essential to use paper of a shade of white with a high degree of reflecting power without glare and easily readable without producing eye-strain. Much has been written and many experiments have been made to determine the relative legibility of various colors of paper when printed with various colors of ink. *Le Courier du Livre* in 1913 gave the order of legibility as follows:

- | | |
|----------------------|----------------------|
| (1) Black on yellow. | (7) Yellow on white. |
| (2) Green on white. | (8) White on red. |
| (3) Red on white. | (9) White on green. |
| (4) Blue on white. | (10) White on black. |
| (5) White on blue. | (11) Red on yellow. |
| (6) Black on white. | (12) Green on red. |
| (13) Red on green. | |

In this classification, however, there is no statement of the exact red, exact yellow or exact green that is used. One value and chroma of any color may be much more legible than another value and chroma of the same color, so this classification may be correct or not, according to the shade or chroma of the color used.

The correct use of colored papers and colored inks has been treated in an original and scientific way by Munsell in his "Color Grammar," and Mr. Luckiesh, director of applied science of the General Electric Company, has made an exhaustive study of this subject in his "Light and Color in Advertising and Merchandising"; yet neither of these authorities has anything to say about the numerous shades of white, except that Mr. Luckiesh does express the opinion that people of good taste prefer the cream or ivory shade of white.

Even in white there are as many as fifty different shades possible, and it is a singular thing that writers who discuss problems in color make no account of this but speak of white and colors as though each had a definite standard shade or hue.

White is the color of sunlight or pure snow. Magnesia is practically pure white, but it is impossible to produce pure white in paper, nor would it be desirable, because it would be glaring, ghastly and without character. To be pleasing to the eye and fitted for printing purposes it should have a mellow tint of some kind. There seems to be a popular demand for a blue-white, but this is a primitive taste; we like the blue in nature — the blue sky, the blue sea and the blue flower. Also this preference is a natural result of our familiarity from childhood with the sight of soiled yellow linen going into the wash tub and coming out a blue-white. Hence we are likely to select a blue-white shade of

paper without stopping to consider whether or not it is suitable as a background for printing.

Blue-white in paper suggests cheapness. Low priced papers, such as news-print, cheap book papers, cheap writings and sulphite bonds, are purposely blued up by the papermaker in order to hide impurities as much as possible, while the better class of papers, being freer from dirt, do not require this and look richer in a natural color. Putting a blue pigment in the beater to give a high-grade rag paper an ultramarine shade is comparable to painting the lily blue to improve its appearance.

It is surprising how many people there are who do not think a paper is white unless it is a decided blue-white by several shades.

Not long ago our house received from the mill a carload of news of so blue a tint we considered rejecting it. The first shipment we made went to the publisher of a country weekly. In a few days he wrote that he did not like our paper, as it was not white enough; he thought it too yellow, said he wanted paper like what he had been using. He enclosed a copy of his paper; it was several shades bluer than our blue-white sheet. I took the copy home and tried to read it, but half a column gave me eye-strain. My eyes are quite sensitive and I can no longer read more than a column or so of my Sunday paper because of the blue-white news-print, which produces eye-strain. (Perhaps I am missing much that is not worth reading, just as the man who is deaf misses a lot of conversation not worth hearing.)

The question of what shade of white is to be preferred in printing papers depends on two things, legibility and what is most pleasing to the eye or to good taste. The same printing on blue-white and ivory-white paper of the same quality and finish may be almost equally legible at a glance, but a continual reading of the blue-white will tire the eye much sooner than the other. It is for this reason school-book publishers and, in fact, most publishers prefer a cream or ivory-white to any other shade. The British Association for the Advancement of Science, the International Congress on School Hygiene, and many other authorities agree that all school books should be printed on a paper without glare and of a cream or yellowish shade. Not only school-book publishers but publishers of the best books and magazines almost universally use a cream-white paper. The best printers are avoiding blue-white papers in their catalogues and booklets, especially where the job calls for artistic effects.

Ledger papers were formerly made in a beautiful creamy white, but in an evil hour the manufacturers yielded to the pressure for a blue-white, and although it was only slightly blued a demand was at once created for a buff ledger, which is rapidly replacing the white.

The advertising man knows better than any one that a blue-white paper is the least desirable of all shades of white. He usually gets the best pull from yellow, because it is the most readable, although in itself it is not a pleasing color.

Next in importance is the question of good taste, and here is where men differ. Who is to decide what is good taste in the selection of paper? Evidently the decision should be left to those best qualified to judge. What is good English is decided by the usage of a majority of the best writers and speakers. Correct pronunciation is determined by the same authority. If the decision as to the best shade of white is left with a majority of the best publishers, advertising men and printers they have already indicated their preference for a cream or ivory shade of white. Practically all the best magazines have long since discarded the blue-white in favor of cream or ivory white.

The prevailing color of wedding announcements long since changed from a cream color to a decided blue-white, but today the color, to be *en vogue*, must be either a gray-white or a decided cream color, about the same as the style of twenty years ago.

Most of our office stationery is hopelessly blue-white, but in the better grades of bond it is possible to

produce a brightness and a lighter shade of blue, which is not so objectionable as in the cheaper grades which are bluer and darker, and therefore less legible.

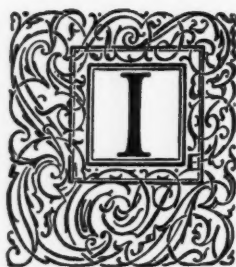
As you go up the line from the cheapest grades of sulphite bonds to the so-called hundred per cent rag the shade of white becomes brighter and less blue in each succeeding grade. Even in sulphite bonds there is a marked difference in color between the cheapest and the best, and large buyers of printed and ruled forms are beginning to notice that the blued-up bonds are less legible than those of a creamy or a less blue shade.

It is unfortunate that in catalogues and advertising matter illustrated by halftones it is the popular idea that a high finished enameled book is necessary, and too often it is of a decided blue shade. One does not see the color or the finish in looking at the illustrations, but the reading matter is at a decided disadvantage on a blue-white surface with a glare. The ideal paper for the purpose is a dull-finished coated book, either India or cream white, which combines good taste with legibility.

The pendulum has swung far in the direction of a blue-white, but it has begun to swing the other way, and the softer, mellow shades of white are being recognized by the best printers as a help to better work.

Printing in Florida—America's Last Frontier

By R. GILBERT GARDNER



IT has been truthfully said that Florida is "America's last frontier." Here, then, it will be interesting to observe what the printing press is doing commercially in building up the country. Manifestly, in respect to any country or frontier, printing and progress are indissolubly linked. Letting the most people know about something in the shortest time is a chief function of the printing press. Where would Florida be today if there had been no broadcasting of its merits by the printed word?

Chiefly the printing press, local and national, people and popularized Florida. With the influx of people and the development of business came more printing presses, which, in turn, brought more people and business. This empire-building factor—printing—may assume the garb of advertising, news, essays, editorials, but all are dependent on printing for circulation. Printing brings to any new country great industries and, after they come, it feeds, maintains and expands them. So it is in respect to Florida, perhaps more than in any parallel instance—if there be a parallel instance. Big businesses are coming to Florida every day which in no weak terms testify to the bright future of printing in the land of Ponce de Leon.

As for people and population, let us take as an example the leading west coast city—Tampa. According to a census recently completed by the postmaster general, Tampa's permanent population, not including tourists, is 213,615. The federal census of 1920 showed 94,943. Here is a gain of 130 per cent in five years. Surely Tampa's slogan, "A half million by 1930," has good prospects of realization.

In regard to the number of printers for this population, the 1925 Peninsular telephone directory (issued July 10, 1925) listed twenty-eight printers for Tampa. The last directory (issued February 10, 1926) listed thirty-four. It is true that most of these are small shops, whose business tenure has been brief, still among the number there is a sprinkling of sizable plants which have done business for a respectable number of years.

With the view of putting a quietus on several insistent questions which had been dominating the mind of the writer, he recently took time to call on some of the outstanding printers of Florida and to sound them out on different points. One particularly pressing and pertinent question asked was this: "Should your orders from real estate interests diminish, can you obtain business enough from other sources to keep your plant busy?"

One can not speak of Florida and printing without speaking of the real estate business, for the trio are interwoven. Furthermore, it is commonly known by the

public and practically conceded by those in the business, that for the past few months the real estate market has been very quiet in comparison with its status a year or more ago. It has been taken out of a condition of undue inflation into a state of permanent stability and responsibility. As was natural and inevitable, the process of transition has resulted in a period of comparative inactivity.

So the purpose of the foregoing question is apparent. The writer wanted to determine definitely what the reaction, if any, had been on the printing industry of Florida.

Not one adverse report was received. While some printers have done and are still doing a considerable business with real estate companies, principally in the way of circulars, booklets, folders, etc., enough business has come from other sources to keep their presses taxed to the utmost. Almost without exception the printers interviewed declared that business is steadily increasing; that they are greatly overworked, and that this year's volume is a long stride ahead of that of last year; this despite the temporary depression in land selling.

One printer on the west coast employs a regular service man, well known about town, to help customers plan and write their advertising, and reports that while the shop would get plenty of business without him, this feature is heartily appreciated. Customers who know little about the preparation of strong advertising copy welcome the service, this printer says, and because of it he is sure that his shop will be greatly benefited. Other printers, some of whom are in business on the east coast, have no service departments. Because more orders come in of their own volition than can be taken care of, the majority employ no salesmen, maintaining that they are unnecessary. For the same reason it has not been the practice of the printers to advertise their establishments.

The manager of a large printing concern in Tampa, which has branches in Miami and Jacksonville, uses no newspaper advertising, but does use blotters. These are sent out each Saturday in order that they may be on the business man's desk Monday morning. Each series contains a "one minute business talk." Also this printer places attractive "thank you" slips in packages of printing being delivered. Both modes of advertising are satisfactorily effective, he reports.

Several of the larger publishing plants of Tampa have adequate job printing departments. One of the most prominent of the number is that of *The Florida Grower*. The job printing of this plant consists mainly of work for citrus growers. It takes the form of placards, shipping tags, etc. Quantities of these are printed in advance and kept in stock in readiness to fill orders. In addition the firm is active in the writing and printing of house-organs, catalogues and small publications.

"I feel confident," said Mr. Reynolds, manager of the job printing department, "that even if orders from real estate companies stop altogether, other industries here and coming will give printers all the business they can handle. I have been with this company nine years,

and have had ample opportunity to watch the state development, and its printing. The early growth of this neighborhood, long before I lived here, of course, was associated with cigar manufacturing. Today this is a big industry, but it isn't the main industry.

"Twenty years ago people said that the prosperity of Tampa and of Florida depended on the cigar manufacturing business. Then came the strikes, and the situation grew very bad. This troubled period really marked the opening of the citrus growing era on anything like a businesslike scale. All over the state people took up citrus culture, and soon it became the foremost industry.

"Citrus growing flourished until the recent real estate boom. Then many of the large citrus growers cut up their orchards into subdivisions and sold them for home and commercial sites. Land selling became the order of the day, which brings us up to the present.

"And speaking for the present, it is my belief that the future of Florida is certain. Why, if all else should fail, the climate of Florida alone would insure her prosperity. Every year our printing business has increased. This year I look for a further increase.

"We employ salesmen, and we advertise our service in our own magazine, *The Florida Grower*. There appears plenty of business for all printers — for even the many new shops which have sprung up since the first of the year."

"Printers in Florida are madmen," emphatically declared Mr. Hill, live-wire manager of the job printing department of the *Tampa Tribune*. "They are working like madmen trying to rush through work for people who themselves are mad! Really I believe that most Floridians are mad!" Mr. Hill said it seriously, but a mischievous twinkle in his eye said that the pronouncement was more figurative than literal.

"They keep us working like slaves. Our plant is taxed beyond its capacity. Our people are working overtime. The condition isn't the best for our employees, no; and it runs up overhead, but what are we to do? Our business increased from 100 to 150 per cent last month. I believe the future of the printing industry of Florida is bright! While at present the total of printing done all over the state each day is not so much as that of the city of Detroit, still our record is going up by leaps and bounds. And when you consider that in its settlement and development Florida is just a youngster among states, you get some idea of the pace she is hitting up, and how she is making us poor printers sweat.

"Take as an example of a big printing job our own publication, the *Tampa Tribune*. Single issues are often larger than many newspapers in cities like New York and Philadelphia. Think of a publication sometimes running to 150 pages of a week-day and 200 on Sunday! The printing industry will keep pace with Florida's growth and advancement, and in Tampa there are no signs of a let-up."

Generally on both the east and west coasts the volume of printing being done for real estate interests is not so extensive as that devoted to other lines of business. Certain of the larger houses so function as to draw

orders from a variety of sources — sources not subject to the fluctuations which affect the real estate market.

Another fact impresses itself. The west coast shows indications of equaling, if not outstripping, the eastern seaboard, so far as demand for printing is concerned. Gains of twenty-five per cent each month for some time are reported by a Tampa printer who has been established for thirteen years.

Positive proof, also, that in "America's last frontier" money is far from tight, from the standpoint of collections, is found in the reports of ninety-nine per cent of printers interviewed. One Miami printer deviates from the regular report to this extent: "Good from major quarters, but poor from the few real estate accounts we have." The same printer gives it as his opinion that too many new shops have started up the past year during the height of the real estate activity. Those which are most isolated, he believes, will suffer for want of orders, but the regularly established shops will enjoy excellent business.

A printer to whom reference has been made previously keeps but a few open accounts. He requires a check of deposit with order on all save a small number of out-of-town accounts. The practice guards against accepting business on which payment may drag painfully, or not be forthcoming at all.

To sum up, the great majority of Florida printers enjoy that comfortable concomitant of a thriving, rapidly developing frontier country — a seller's market. Business hunts them instead of their having to hunt business. Clients come to the printeries with big orders — so many of them that the printer needs to do no drumming up of trade through salesmen, promotion department or company advertising. He remains in his office and watches business come in unsolicited; yet he puts tremendous energy, application and his best knowledge into doing the work in hand, and in this way is helping to build for Florida a foundation of solidity and stability fully worthy of the mighty resources and possibilities of the state.

Labels That Must Be Scrapped

By MILTON WRIGHT

Of Munn & Co., Patent and Trade-Mark Attorneys



WELL known manufacturer of food products walked into our offices not long ago and laid before us an artistic wrapper he was planning to use in connection with a new packing he was placing on the market. "Well, how about it?" he asked. "Are you ready to go ahead and register this new trade-mark of mine?" "No, you can't register it," we told him. "Why not? What's wrong with it?" "That mark, or rather one resembling it too closely to make the use of yours permissible, is already the property of a company out in Michigan; here's a picture of it; they've been using it for the last three years. You'll have to get a different one."

"But those labels are all printed; I had one of the best lithographers in this town make them up. His bill comes to \$2,500. I can't afford to squander any sum like that on something I can't use. What can I do about it?"

"You might get in touch with those people out in Michigan and see if they will let you use the labels you have on hand. But I doubt whether it will do much good. You really have no rights in the matter, you know."

"But look here. What about the lithographer who made these labels for me? I went to him and told him what I had. I said I wanted a good snappy label. His artist suggested this design. I liked it and told him to run off a quarter of a million. Do you mean to tell me

I have to pay him? What right had he to suggest that I buy from him something I can't use?"

Patiently we tried to explain that the lithographer was not to blame, but it was not much use. He had been stung, and no matter how honest the lithographer's intentions may have been, the lithographer was associated with the stinging. The next time work is to be done some other lithographing company will do it.

The worst feature about this case is that it is not unusual. Within three weeks the following mixups were brought to us for adjustment: A hosiery manufacturer found himself unable to use labels printed at a cost of \$1,500. They infringed because another mill was already selling goods similarly marked. A drug manufacturer paid \$2,600 for printed labels he was unable to use because another manufacturer owned the rights. A perfumer got into trouble over a bill of \$800 for labels that constituted an infringement.

This sort of thing is happening too frequently lately to be comfortable. The man who buys the printing or lithographing is out the money the job cost him; the printer or lithographer loses the friendship of a firm that has been a good customer. Nobody gains.

The most unfortunate feature about the whole situation is that it is so unnecessary. An attorney could have made a simple search, and in each case the prior trade-mark, if registered, would have been disclosed. Just a little forethought and all the disappointment and bickerings might have been avoided.

"Yes," says the lithographer or printer, "but who's going to exercise that forethought? If a man orders some printing or lithographing it's up to him, and no

one else, to make sure he has a right to use the design." That is true, but it does not alter the fact that the customer gets angry and takes his next job to some other shop. If I were a printer or lithographer and a man asked me to make up a substantial quantity of labels or prints or circulars involving a new mark, I'd see to it that there was nothing to prevent the use of that mark. I'd get hold of some good attorney and ask him to find out for me whether it was already registered. I might tell my customer to have it done, or I might go ahead on my own hook. It wouldn't make much difference whether I did it or he did, for the cost

would be only a trifle, but I certainly wouldn't want to run the risk of losing a good customer.

After all, doesn't some responsibility really rest upon the shoulders of the lithographer or printer? He has had more experience in this sort of thing than his customer has had. In the course of his experience he has encountered thousands of trade-marks, and he has seen imitators—and many unknowing imitators—come to grief. Isn't it his duty to see that his customer is protected? And wouldn't finding out whether or not the mark was registered be a real service for which the customer would be grateful?

Industrial Decentralization and What It Means

By ROGER WOOD



ANY leaders in the printing trades are seriously considering the subject of industrial decentralization and the effect it will have on their production and distribution. Indeed, some of the large printing plants in the East have anticipated the decentralization of the factory system and have themselves migrated to what seem to be strategic points. Of course, other factors have governed the change of location of large printing organizations, such as labor conditions and motor haulage, but back of it all is the plan to be in an advantageous position to serve their customers years hence as well as now.

One of the problems confronting the printing industry is whether many of the other industries will follow the lead of the shoe and clothing industries and trek to smaller towns. If they do, must the printer follow in their wake?

I think not. While decentralization of industry is a popular topic and presents many facts, I do not believe that ideal living conditions alone really mean lower wages or more stability of labor cost, nor will they offset the other production costs as well as distribution of products. Great commercial centers (the cities) are markets as well as centers of productive industry. It is not axiomatic that distribution and selling cost will be reduced by removal from markets. We will not curtail our national transportation bill by multiplying the number of small freight trains, thus increasing the switching and shifting of unit loads, or by dispersing with railroad hauling and substituting motor truck load or aeronautic freight movement.

Should the removal of industries from cities become general it is an obvious fact that the buying power of these great centers will be measurably lowered and at the same time it will tend to increase rather than diminish the demand for printed products.

As the productive capacity of our national industries increases, American wages will also increase, whether the wages are paid in small towns or in large cities. This is a basic economic fact, and any reverse of this system will bring national disaster and chaos. The assertion that labor unrest and disturbances will fade away and disappear when the spindles, looms, lathes and printing presses are transported to quiet and sleepy villages is the babble of unthinking minds. Human nature is the same the world over, and moving the factory back to the farm will not change it. Labor unrest, extortion, organized crime and corrupt politics are not unknown in small towns. Moving the factories or industries will not solve the problem of high labor cost, nor will it make labor more productive and efficient. The solution must come from within the industries themselves. It is one of organized loyalty, which is not a Utopian fantasy. It is not a difficult matter to change a peace-loving nation or community to one rampant with maudlin patriotism. It would be just as easy to engender and develop industrial loyalty as it is to allow labor unrest to develop.

However, labor alone is not the cause of the proposed transition of the industrial beehives. Nor is transportation the sole reason and argument of the advocate of decentralization. There are numerous other factors: Accessibility to raw material, the Great Lakes seaway outlets, power, taxes, cost of floor space, pure air and the service of local public utilities. In the writer's opinion these factors are, in a large measure, offset by accessibility to market and economic distribution.

In merchandising, the unit of sale is quite often as important as the quality and utility of the product. There was a time, not long past, when labor, power and transportation were of primary importance in determining the location of a factory or plant; but in the commercial world of today these factors are of secondary consideration. Therefore the printing industry, as well as the individual print shop, need not seriously consider the "scare" of decentralization.

The printing plants of today — and I speak of the medium-sized commercial job shops as well as the large publication and catalogue plants — have, during the past decade, undergone a slow but sure development in their marketing methods. They have reached out beyond their narrow territorial confines until they are covering a radius unlimited by urban or geographic boundaries. This condition has been brought about by persistent and intelligent advertising rather than by conditions of local business. Even should the trend of progress bring a form of decentralization it need not affect or worry the small printing shop owner. His opportunity for growth and expansion is as great today as it ever was, better, in fact, if he will but analyze the present situation and broaden the scope of his sales and marketing activities until he attracts the type of work to his plant that he is best equipped to do. Though the product of a print shop is a manufactured product, yet because of the nature of the finished work, the ever-changing uses of printed matter and the wide variety of forms, sizes and styles, the plant must and should be located near the sources of raw material, paper and ink.

The economic position of the distributor or paper jobber is admittedly sound and will continue so to be. A printing establishment that produces a wide variety of commercial work and advertising pieces can not carry a paper stock to meet this demand, because it is impossible for it to anticipate all paper needs. It can and should carry a limited supply of standard papers.

Should the large printing plants remove to smaller towns it means they must tie up a proportionately large amount of their capital in an adequate paper stock. This in turn means that they must pass this extra burden of expense on to the buyer of printing, thereby counteracting the savings effected by other lower production costs.

While decentralization is as yet an unproved theory in most industries, the printing industry and the individual printer must not lose sight of the fact that business moves in cycles and that there are many outside factors constantly at work in the creation of new printing customers and wiping out the old. There is but one way for the printers to meet this situation, and that is through a study of their own advertising problems.

The pendulum of business is passing the dead center of economy in expenditure; this has given rise to serious consideration of decentralization; it has been one of the attributed causes of the seeming inertia on the part of buyers of printing. While the pendulum is moving in an upward arc it is moving toward a more sane "buyers' market," and the movement will seemingly be very slow. The printing industry must face this fact. It is not a calamity but rather a blessing, for with the realization of true conditions will come an era of persistent and regular advertising by individual printers. Indeed only those printers who come to this realization and who will accelerate the upward swing of the pendulum by timely and pertinent advertising will be recognized by the printing buyers of tomorrow.

Apostrophe to the Printer

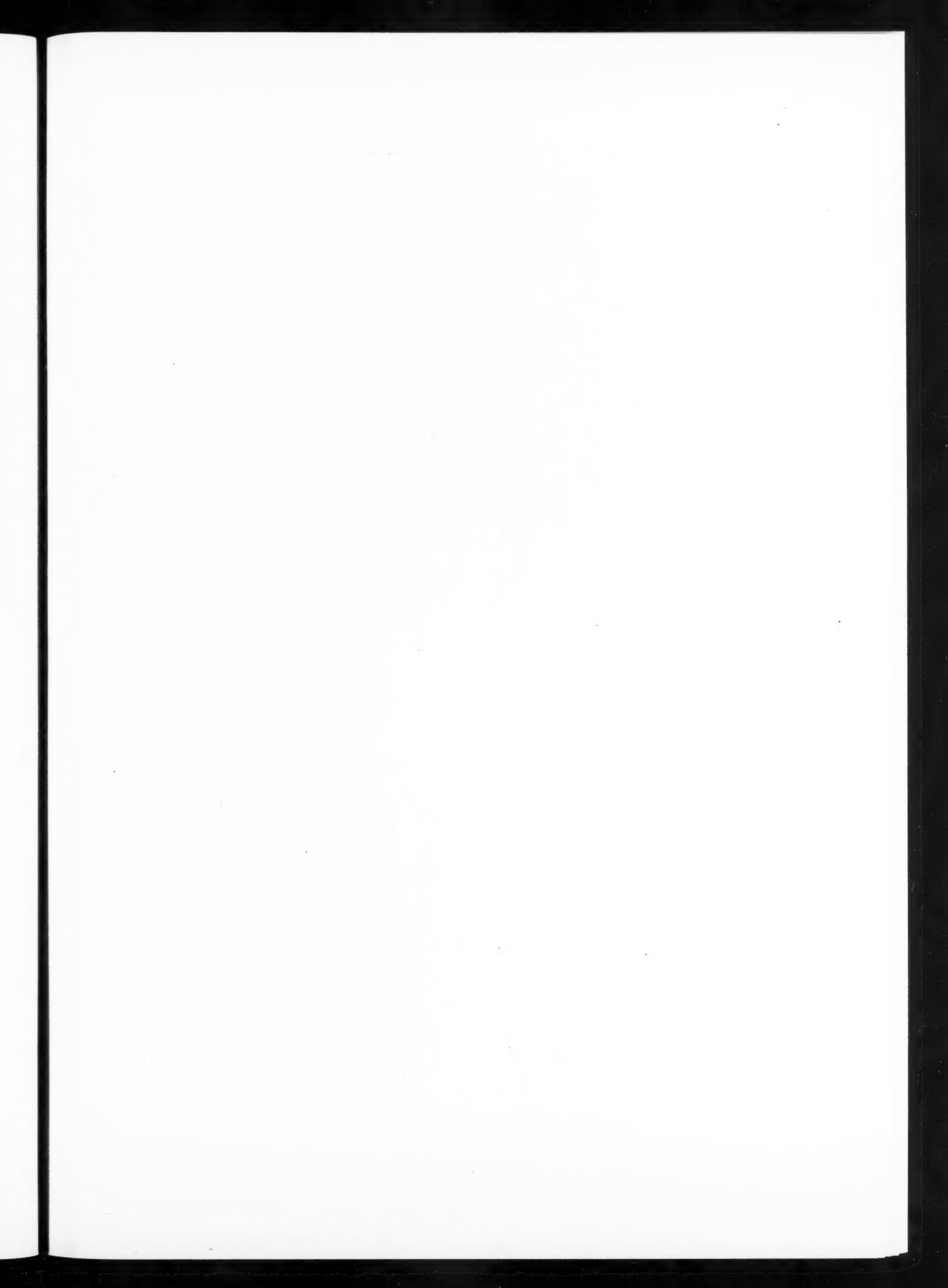
By WILLIS HUDSPETH

*What man is that in yon back room
With littered floor and walls of gloom —
That man who raises in his hand
A stick of steel or wizard's wand;
Deflecting over stone and case,
With wrinkled brow and beedful face,
Like some grim sorcerer of yore,
As though attempting to explore
The hidden things of earth and sky
And bare them to the public eye?*

*As this mysterious one with care
Makes finger passes through the air,
Both men and women laugh and cry
In gladness, hope or sadness sigh.
With lines of type and drops of ink
He makes a million people think;
He radiates both joy and woe,
And, like the violinist's bow
Or sounding wave across the sea,
Emits discord or harmony.*

*All earthly knowledge passes through
His wand, and, whether false or true,
By "art preservative of arts"
He teaches teachers all their parts.
Before his baton tyrants fall,
And freemen rally at his call;
He strikes a key that sets on fire
A nation's thought, and mad desire —
The deadliest that men abhor —
Runs rife till spent in clash of war.*

*He strikes another key that sends
A wave of amity that blends
Humanity, misunderstood,
In bonds of human brotherhood.
He changes fleecy white to black,
Then metamorphoses it back.
We marvel at his magic might
To play with darkness or with light,
And make us act upon suggestion,
Or change our minds on ev'ry question.*





Another Effective Piece of Direct Advertising

The halftone above, made by the Ithaca Engraving Company, Ithaca, New York, direct from a pair of socks, has been effectively used as an advertising piece for "Red Top" socks by the Seneca Knitting Mills, Seneca Falls. Notice the clearness of the wool texture. One can almost "feel" the wool by looking at the picture and would not be at all afraid to order the socks by mail.

Plates by courtesy of the Ithaca Engraving Company.

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Photoengravers Need Color Knowledge

It will please the many friends of John F. Earhart to know that he is now sharing his great store of practical knowledge of color with students of the University of Cincinnati. Now that we are entering upon a color-printing age, his "Color Plan" has filled a need. Photoengravers, photo-offset men, printers, everyone handling colorwork in any department, should hear John F. Earhart's illustrated lecture on "Color and Its Application to the Graphic Arts."

Celluloid Photoengravings

Now that it has been found that shellac can be made sensitive to light and an image developed on zinc ready for etching, the process called cold enamel, experiments have been made with celluloid, the result being a French patent, 589,348, May 27, 1925. By this invention celluloid is reduced to a thick paste in glacial acetic acid. This is mixed with gelatin or glue solution in water to which is added glacial acetic acid and glycerin. A metal plate is coated with this mixture and before it is dry it is soaked in ammonium bichromate solution to render it sensitive to light. After exposure under a negative the parts not sensitive to light are washed away with a solvent of glue and then a solvent of celluloid. Line engravings and halftones are said to have been made by this method. The relief plates go directly on the press and will withstand a surprisingly long edition.

"Reproductions" Shows De Luxe Engraving

A. J. Powers, newly elected president of the New York Photoengravers' Board of Trade, has issued an album entitled "Reproductions" to show exhibits of the different kinds of engraving the Powers Reproduction Corporation is doing for its customers. Mr. Powers is an exceedingly progressive personality. In his endeavor to discover new methods of engraving and improve on the old ones he has spent a good-sized fortune in experimentation, for which purpose he maintains a laboratory on Long Island. Among his most successful additions to photoengraving progress are the Powers cooler, the plate heater, a roll film camera and the bromid stripping paper for use in the camera, a cold enamel for zinc, an etching machine and an automatic scaling system for all cameras. In his dark-rooms hot and cold water are joined in a union so that his photographers can have water at any temperature they wish on cold winter nights and days; his plant runs night and day. He has duplicate heating, lighting and water systems so that in case of a breakdown the substitute can be called upon. The proofs of engravings shown in "Reproductions" are highly creditable to his organization, whether they are monochrome or color-plate. The finest exhibit is a duograph of Vilma Banky and is a demonstration of what this department has called attention to many times, that duographs for two printings is the highest exposition of what photoengraving can do and that we are shamefully neglecting it.

Books on Photoengraving

It is gratifying to receive many inquiries for books on photoengraving. These come from librarians as well as students, advertising agents and engraving houses. Beside these there is a growing interest among readers to know something of the ways in which illustrations are provided in advertising and all popular printed matter. John A. Tennant, 70 Fifth avenue, New York, who maintains a clearing house for books relating to photography and photomechanical methods, reports that he is constantly searching the second-hand book stores of not only this country but Europe for books on photoengraving. Readers of this department who have any such books they can spare might communicate with Mr. Tennant. These books should be kept in circulation so as to diffuse knowledge, instead of gathering dust while unused.

Zinc Graining Before Ben Day Work

Reader, New York, requests the formula for the zinc graining bath used before the laying of Ben Day tints.

Answer.—Make up a bath of water one-half gallon; nitric acid one-quarter ounce, and powdered alum three ounces. Put this bath in a tray and lay in it the sheet of polished zinc. With a flat bristle brush go over the zinc surface until it shows even action by this bath all over. When the whole surface shows a beautiful mat, silvery gray, take out the zinc and wash well under a stream of running water. Dry as quickly as possible, removing the water with a clean chamois skin, as a zinc oxid will form almost instantly if water is allowed to remain long on the grained zinc. For the same reason the Ben Day tints should be laid down on the zinc soon after graining.

Ringler Takes No Chances

In the story about F. A. Ringler, of New York, in the "Pioneer Engravers" series running in *The Photo-Engravers Bulletin*, this is told of him:

Many of the methods Mr. Ringler adopted in 1884 to produce photoengravings he still adheres to. For instance: He was obliged in those early days to buy the raw sheet metal and polish it himself; he still polishes all the zinc and copper he uses. So it was with blocking wood. He had to buy wood by the plank and plane it. To this day he buys blocking wood in carload lots and not only planes it, but he has an immense drying kiln in the basement where the wood is thoroughly seasoned. Another nicety he still insists upon is that after the engraving is blocked on wood the back of the wood shall be planed to bring the block to exactly the height of type.

Outline of Photographic History

The Bulletin of Photography, Franklin square, Philadelphia, published on February 10 of this year an outline sketch of photographic history that will be of service to writers and speakers on photography. However, as it does not refer to photomechanical methods, it will be of little service to those seeking a brief history of the methods that connect photography with the printing press.

Much Metallic Silver Wasted Yearly

Metallic silver to the amount of three tons is used every week in sensitizing motion-picture film in this country, the latter measuring 150,000 miles a year. It would shock us to know how much silver goes down the waste pipes in photoengraving plants during a year, as only a small percentage of the silver nitrate purchased is used in making the wet plate negative.

Duplicating Rotogravure Cylinders

Printer, Chicago, asks whether there is not a way of duplicating copper rotogravure cylinders by electrotyping.

Answer.—There would be no advantage in duplicating rotogravure cylinders by electrotyping, for the present method of duplicating them is simple, cheap and speedy. Once the positives and type are made up, duplicate prints on carbon tissue can be quickly made, squeezed to copper cylinders and etched, saving time and the expense of electrotyping, even if it could be done. No attempt at electrotyping rotogravure cylinders has been published.

Pictorial Number of "The Photo-Engravers Bulletin"

The American Photoengravers Association furnishes additional evidence of its importance to the commercial world in the June issue of *The Photo-Engravers Bulletin*. The present officers of the association and editor Flader deserve the gratitude of everyone connected with the graphic arts, even to the youngest engraving apprentice, for the special service they have done here to American engraving. This book proves to all nations to which it goes that we are leaders in the art of engraving, for here is shown some of the applications of engraving to advertising, book and magazine illustration, and for commercial purposes. Advance announcement indicated it would contain ninety-six pages printed in one color; thirty-two pages showing halftones in four printings; sixteen color pages by the Ben Day method and about twenty inserts of from two to eight pages each, mostly in colors. The price of this number is \$1, and the edition is limited. It is to be hoped this will become an annual in which the progress being made in photomechanical methods of reproduction will be recorded.

Notes on Offset Printing

By S. H. HORGAN

Posters in Halftone

"Lithographic Student," Cincinnati, writes: "The question has come up as to the best way to make planographic posters in halftone. I am told that a method called 'Gigantography' is used very successfully in England. Can you tell how that is done? Also how would you recommend doing it?"

Answer.—"Gigantography" was patented about twenty-five years ago. A positive on glass of the poster subject and a fine halftone screen were put in an enlarging lantern, with proper separation. With a powerful arc light and condensing lenses an enlarged image of the screen and positive was thrown on a sensitized plate. After proper exposure this was developed into a negative from which the planographic plates were made in a photo-printing frame. The principle of putting a positive and halftone screen in a camera and making a negative from it is all wrong. Meisenbach and other early experimenters with halftone began that way but had to abandon the idea. One successful way to make halftone posters is to have a photo-engraver make a copper halftone, without reversing the negative, say 120 lines to the inch. Pull a proof on coated stock from this finished halftone and make a negative from this proof enlarged, say, four times, so as to get dots thirty lines to the inch. This enlarged negative does not require stripping. Another way is to ink the 120-line halftone, dry the ink on it

and fill in between the halftone dots with powdered magnesias and make a negative from the halftone plate itself. If the poster is to be printed by offset one must see to it that the enlarged printing plate is not reversed.

Grain Drawings for Offset

Artists are learning that drawings can be made with charcoal or conte crayon on rough-surfaced papers such as Whatman, Michallet, Allonge, Lalanne and some domestic grained papers and get most artistic effects on the offset press. These drawings are reduced by the camera and photo-printed on grain metal for the press. Photoengravers have reproduced drawings made on these papers quite successfully, but offset will print the grain more delicately.

Collotype from Positives

From Oklahoma comes a query on how to print with ink from the lines in a collotype that are unhardened by the action of light. The correspondent wishes to work from a positive film instead of from a negative.

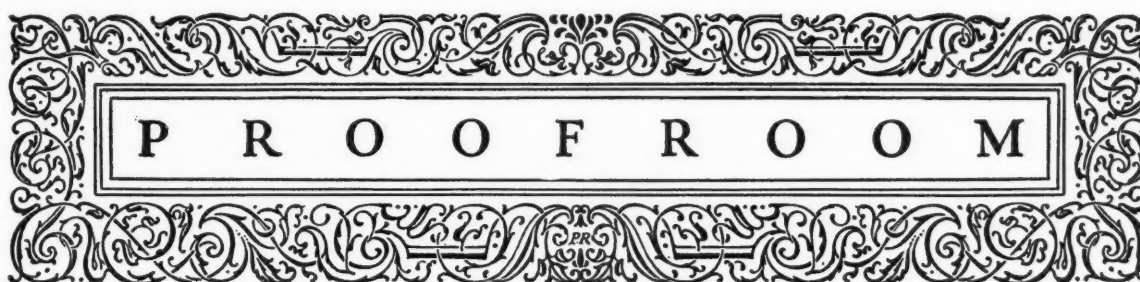
Answer.—Making collotype, or gelatin printing plates, from a positive instead of from a negative would dispense with a reversed negative, though the writer does not know any way in which this can be done and print in lithographic ink. There is a method called "Pinatype" or "Hydrottype" which has been used for moving-picture films, though it uses a water ink instead of a lithographic ink. The principle is something like this: A positive is used to print on the bichromatized gelatin. The light action hardens the gelatin in the high-lights, leaving the shadows unhardened in ratio corresponding to the gradation of the positive. After development and washing out the unacted upon bichromate, the gelatin film is rolled with a water ink strongly impregnated with a dye. The unhardened gelatin absorbs the dye readily, and when paper is applied under pressure the dye is communicated to the paper.

The Bassani Camera

Litho. Company, Chicago, inquires: "Do you think a Bassani camera would pay for itself in an offset plant employing five men in the photographic department?"

Answer.—In the hands of a photographer trained in its use a Bassani camera is of great value in getting highlight halftone negatives. Frank Stockinger, of New York, is most successful in using this camera and he says of it:

For offset work the method is ideal, yielding a range of tone values in dots which are of the necessary character for printing on either stone or metal, without the dangerous washing away and weakening of the print now in practice. In this camera the entire screen holder is attached, by pantographic arms, to a pair of decentralized bearings operated by a single motor-driven shaft. The motion of these bearings is eccentric and the amount of motion is adjustable, causing the screen to move concentrically to the center of each square aperture in the screen. A graduated dial serves to indicate the amount of motion. The amount of motion depends on the coarseness of the screen and the effect desired, the maximum motion being equivalent to the width of the screen line. It may be used for any proportion of the total required exposure as indicated by the results to be obtained. For example: A heavy copy with great shadow detail ordinarily has a tendency to run together. With the Bassani process the screen can be set in motion, regulated to move very little, with a small stop. This will tend to increase the area of the dot in proportion to the tone of the copy, and will yield shadow detail otherwise unobtainable. Instead of prolonged highlight exposure, which piles up the silver deposit more in the center of the dot than on the edges, this screen movement forces the light around the outside edges of the dots where it is most needed to lock the highlights and drop them out. By using a small stop to do this and depending upon the motion to spread it, the middle-tones are not affected because of their lesser intensity through this small stop. With this camera for offset printing one will be able to do away with photoengraved plates, because one can make negatives that will require no retching of the plates.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.

Punctuation

A friend in Nebraska wants to know where F. Horace Teall's book "Punctuation" can be obtained. It was published by D. Appleton & Co., New York, 'way back in 1897.

The Reversed Comma

From Pittsburgh: "The following is from 'Correct Composition,' by Theodore L. De Vinne: '. . . Used singly and reversed, the comma marks the abbreviation of "Mac" in Scotch names.' I have never seen it used this way."

It's a long time since printers distinguished between the Scotch and Irish Macs and Mcs by using a reversed comma for one and an apostrophe for the other. (And at that, it wasn't universal even in De Vinne's time.) Many little niceties of hand-set days went out when the typesetting machine came in.

"And Company"

From St. Louis: "Under the heading 'An Inconsistent Stylist' I note criticism as to the spelling out of 'Company.' My conjecture is that the proofreader's letting '& Co., Inc.' stand was because of the style rule that 'Company' is to be spelled out in all firm names *except where it is preceded by '&.'* Custom has made me like this rule. In general I like to see 'Company' and 'Corporation' spelled out, and I do not like to see '&' used anywhere else but in firm and company names. Some of our *art* printers get smart and use it often in place of 'and' in plain reading matter. A bas such art or faddishness."

French or Yankee?

Maine wants to know: "'Program' or 'programme'? The use in our office is 'program,' but we get a lot of copy with the 'me,' which is scratched out by the copy reader. Most of the New England dailies that I see use the 'me.' Our office claims 'programme' is old-fashioned and should not be used now. Which form do you consider correct?"

Either. Being more than forty, I am almost sure to write "programme," but it is true that present-day usage is almost solidly for the shorter form. One thing that would be subject to hostile criticism is to use "program" and "catalogue" or "programme" and "catalog" in the same text.

This May Be Funny

A print-shop jester in New Hampshire sends this: "I must express the inspiration, the encouragement, brought to me by your book review re copyholding. Realizing at once the practical value of signals between copyholder and proofreader, I suggest: Hat pin—one jab, one word capped; pinch—one pinch, one word italicized; clearing throat—once, open single quote, twice, close single quote (for double quotes, same signals, followed by hoarse cough); kick—in shin, paragraph, and in back of neck, end of article; standing on head—copyholder stands on own head to designate blank line, and on reader's head to designate ornament."

A Quiverful

From Plainfield, New Jersey: "I like your saying, 'Punctuation indicates character.' It brings to mind the flippant, dash person, the flighty comma individual ecstatic with screamers, or the ponderous semi-professor. Will you kindly answer the following questions?"

"(1) Should one write 'Neither our lives nor our property is in danger,' or 'are in danger'?"

Tricky! The rule in the grammar books says only that the predicate *frequently* agrees with the nearest subject. With either "is" or "are," this sentence jars the ear, though "is" goes better than "are." Why not sidestep and say, "There is no danger, either to our lives or to our property"?

"(2) Which of the following two forms is correct? 'The question is, Can he afford it?' 'The question is can he afford it.'"

The first. To make a declarative sentence out of it, say: "The question is whether he can afford it."

"(3) In quoted material, when one quotes the beginning of each paragraph and the end of the last paragraph, should subheads throughout the quoted article be enclosed in quotation marks? To have them only at the beginning of each heading does not look well."

"Looks" is not the test. A close quote is a close quote. It should not be used until the complete quotation is ready for closing. Why not leave them off the headings all through?

"(4) In the sentence 'A firm that is careful in some things is apt to be careful in all,' should not 'apt' be changed to 'likely'?"

Oh, gosh, no! Even the dictionary justifies "apt" in the sense of "habitually likely," thus graciously acknowledging the custom of many high-grade writers and the crowd.

"(5) Can one make the distinction between the relatives 'that' and 'which' that 'that' introduces a restrictive clause and 'which' introduces a non-restrictive clause?"

A fair and proper distinction. As "that" and "who" or "which" have the same possessive, you get a funny quirk when you switch to that case. Punctuation begins to count. A man with ten sons can say "I have only one son whose height is six feet." If a man says, "I have only one son, whose hair is gray," you know he has only one son with any hair.

"(6) Is it right to leave out the comma and write 'John Jones Jr.'?"

I detest it, but it is the modern, lazy way.

"(7) Should the plural of the proper name 'Langworthy' be formed by adding an 's,' or by switching to 'ies'?"

Langworthys.

"(8) I say 'Trib'-une,' but everybody else seems to say 'Trib-une'.' Which is right?"

My old Webster gives it the first way, and as I have always pronounced it that way myself, I think we three have it. (But "tri-bu'-nal.")

A Broadside From California

A friendly comp. out on the west coast sends a jolly letter run off on his machine.

"Is there any rule as to the proper number of periods in a dot line used to indicate an ellipsis in poetry? One proofreader insists the number should be invariable, regardless of the length of line, and preferably five."

Always be suspicious of anything invariable. This isn't that kind of a world. For ellipses in English running text, the University of Chicago Press orders four periods separated by three-em spaces; in French, Italian or Spanish text, three periods with no spaces between, but with three-em space ahead of them. But in poetry, I think the leader line should vary in length according to the way the lines of verse vary. What would look good in a poem made of short lines would look bad in one of long lines.

"What information is available on the development of English spelling?"

Probably the most easily accessible source of such information is the "front matter" in the dictionaries.

"November 26, 1925, or Nov. 26, 1925? One of our proofreaders has recently taken a fancy for the longer form."

Just as a matter of personal custom, the result of I don't know what factors in my training at school and in a number of publication offices, I quite heartily dislike to abbreviate the names of the months, either in text or in the date lines of letters. Of course, it makes a difference what sort of writing or printing you are doing. What will do in a newspaper may not do at all in a book, and even in a newspaper there's a difference between a news article and an editorial. Like the editorial writers who dodge by saying "There is much to be said on both sides," I can only say, "It all depends." Abbreviate if it consorts with style observed in the work you're on. Spell out, if the text is formal and dignified.

Beauty of Saints

New York city comes to bat: "The smaller slip is from the New York Times and the larger one from the Jersey Journal. If it isn't an error, it is a new one on me."

"It" is use of "beautification" for "beatification." The New Jersey paper used it three times in one little stickful of type. The Times' error occurred in an entirely different story, so the coincidence can not be explained on the ground of error in a press service dispatch.

Plus and Minus for Proofreaders

By EDWARD N. TEALL



HOW long I may have had it I don't know, but I find among my papers a clipping from *The Typographical Journal* which is certainly as good now as it was the day it was printed, and so I am going to use it as a peg on which to hang a few remarks that may help us all to get a little further in the ever interesting discussion of the proofreader's place in the scheme of things. The article is called "Recognition of Proofreaders," and is by C. C. ("Sid") Adair of Pasadena. The author is, in his own words, "just an operator." He says, graciously, "What real valuable knowledge I possess has come from twenty-three years of experience and labor in union composing rooms, and I have learned much from the proofreaders." And that's the spirit that makes for harmony and constructive coöperation in the shop. "Each for all, and all for each" isn't applesauce unless people are undersized or short of heft. You never see "all for each" unless and until somebody starts it off with "me for the gang."

Mr. Adair says he has done some cussing and discussing of proofreaders' work as made visible in the magazines, with numerous "unreasonable errors." But he thinks proprietors and foremen carry a heavy load of responsibility, trying for speed and volume of production, in pursuit of a false ideal of economy. And he looks to the union to effect any improvement that may be possible. He says: "To make the proofroom of every union office—newspaper and job—the final and supreme judge as to style and correctness of all products of the establishment, the standards and efficiency of all members of the typographical union accordingly will be raised, for the average member of this organization will not persist in doing his chosen work in a thoughtless and careless manner after any particular error has been brought to his attention for correction several times."

Now, the finality and supremacy of judgment advocated for the proofroom might at first seem to rule out the gentleman whose money is invested in the business. Proprietors—and, in cases of absentee ownership, managers—are apt to feel

that they ought to have a look-in and a say-so in all departments. And it is hard to make them see it otherwise. The office boy may happen to know more about something in the day's business than the boss does, but he's much more likely to get fired than promoted if he tries to tell the boss about it. And when he becomes a boss in his turn, he is just as little inclined to respect the new office boy's knowledge or judgment. But probably the writer meant to suggest a limitation to the "final and supreme" judgment of the proofroom by an established office style. Standards once having been set by executive or editorial authority, it surely would be wonderful to have a proofroom competent to apply them to the work and zealous in turning out a reliably uniform product.

In big newspaper offices and highly organized shops style sheets are apt to be well made, easily understood and smoothly operated. Shop tradition has comfortable continuity, everybody "has the habit." Everybody who handles copy—editor, compositor and proofreader—has standardized practices in matters of style. The whole plant is as nearly one-minded as a great organization of individuals can be. There is always a possibility of different interpretation of rules; but there is authority always available as umpire.

And yet, it is a fact that some mighty queer print comes from some classy shops! It seems that some workers who do not strive unrelaxingly for perfection do expect unrelaxing protection. How much do proprietors follow through with editors, and editors with shop superintendents, and they again with proofroom foremen? It seems that some readers in high-class plants must be either oddly incompetent or culpably negligent. A reader who habitually scores fifty per cent is only a fifty per cent reader, whether his deficiency is due to lack of practical printer training, to want of education, to sheer slackness, or indifference as to the quality of his work. A reader who scores eighty per cent ought to be good for ninety, with a little more effort; and a ninety per center ought to take himself by the boot straps and come so near perfection that it would be a joy to the whole personnel to find him tripping once every blue moon. The reader who lacks knowledge of type

and type handling ought to make friends out in the shop and fill in the holes. One who lacks general education had better do some well selected reading, and make a point of picking up one bit of new knowledge from every proof he handles. But one who lacks conscience is like the horse with four white feet and a white nose — take off his hide and throw him to the crows. For a proofreader who is deficient in concentration, alertness and self-discipline is no reader at all. Better pay him to stay away, if there is no other way to get rid of him.

But then, there are two sides to everything, from a corn plaster to the theory of evolution. And the proofreader's other side is his employer, whether the two come into direct contact or there are editors and shop foremen in between — small shop or large. Mr. Adair looks to official action by the union as the solution of the problem how to get better proofreading. And I don't believe that such a solution is the best hope.

In a big city plant, the proofroom is organized as thoroughly and efficiently as the composing room. But there's a vast difference between the New York Times and the Podunk Tooter. To say this is not to be unkind to the small paper. It is only to recognize the fact that there are inevitable differences resulting from different environments, different purposes, different "followings" of readers. The great print factories are different from the little job shops, but each "belongs." And, to my mind, it is this difference that makes it impossible for the union to iron out all the wrinkles.

There are plants where the proofroom is highly organized, an integral factor in the whole, with its own entity, but working into the general plan of operations as smoothly, easily and efficiently as production and selling departments cooperate in a big business. There are plants where some of the operators can be taken off the machine for a turn of duty on the proofs. And there are other plants where the proofroom is separate but haphazard.

Imagine a newspaper that has grown from nothing to a circulation of 50,000, with lots of advertising. Its publisher began as a one-man proposition. He had a finger in every pie. He managed the business, supervised the circulation campaign, did his own editing. He wasn't fussy about the proofreading. He was mighty glad to get his paper out on time, and to have some live news and snappy editorials; to say nothing of getting the local merchants to value him as an advertising medium.

The paper grew bigger and stronger; he hired more men. But he still had to supervise the whole thing, personally. His reporters were picked for their possession of news instinct; he got 'em while they were young, trained them — and then probably lost them to some older and richer paper. His news staff turned in live copy, but it hadn't learned the art of preparing good copy. And the men on the desk of this imaginary paper were keen on catching the reader's eye and holding his attention, but not specially skilled in print-shop needs. Their headlines wouldn't always fit. They would order things done that could not be done with the shop's outfit of type and machines. And so the shop, in self-defense, took on a sort of super-editorial authority. Operators would see that a head written for two columns, in caps., was a few letters too long — and blandly set it upper and lower, anything to get it out.

Now, what kind of a chance has a proofreader, in that plant, to make his work count? Things are higgledy-piggledy. No system, just a scramble to throw the pages together and beat the clock. Style sheet? Nobody's got time to make one — and if anybody had and did, nobody else had time to work it into the copy or follow it through in the shop.

What's a proofreader good for? The boss sees it like this: "I've got good boys at the machines, good make-up men, nice lot of printers. They can check up a proofslip in a hurry, and what they miss won't hurt. A proofreader would only hold things up — and every time you have to recast a line to clean up one error, there's the chance of a new one sliding in. Better

have a proofreader to check up on the ads. Let the desk take care of its proofs for really bad errors, and I'll read my own editorials."

And then, when things get going better and better, come the problems of new lino. batteries and new press units — and, somehow, the proofroom never does come in for real appreciation of its possibilities. Perhaps a little corner is set off for it — a noisy, dark and dirty corner — and a couple of readers are hired. Proofreaders are parasites, that's what the big boss really thinks. And the idea is to get people who aren't smart enough to do anything better — pay 'em what you have to in order to hold 'em — but if they get really restless, let 'em go, the woods are full of such birds. Lots of owners and managing editors think such things, even if they do not give them public utterance.

It's all wrong! Bad for the paper. Bad for the potentially useful proofreader. Lowers the level of the whole business. And more expensive than to organize a small but efficient proofroom staff. It would pay to take on one really expert reader, trained "first to final," and give him some assistants whom he can develop into a producing corps.

Well, this is not hewing exactly to the line of our proposition, and yet it is pretty close. What I set out to say is that the first step toward better proofreading must come from the employers themselves. And possibly the best way to get leverage is for the operators to work with the proofreaders — and let it be known that they can give more perfect service if backed by a competent proofroom, willing to cooperate.

Let the smaller papers and shops try the suggestion above, of taking on at good pay one high-grade reader, a good, all around man, and give him a chance to act as sort of a liaison officer between the desk and the shop. Under his supervision the small shops would then be training good workers to feed the bigger shops as they developed skill and understanding of their function.

From time to time, in the Proofroom department, there have been given little collections of samples of the oddities of proofreading taken from recent books with the imprint of the best publishing houses. These, and similar examples from the metropolitan newspapers and from widely circulated magazines, have been spread before our readers not spitefully or in a spirit of cheap criticism, but with the positive purpose of showing vividly what proofreaders need to look out for. Incidentally, and also importantly, they show either culpable indifference on the part of the publishers, or sheer incompetence or slothfulness on the part of proofreaders. They demonstrate the real need of improvement in proofroom work.

No use croaking. Old Man Gloom is no chosen companion of ours. Life is too short to be spent in fault-finding. But accuracy is too desirable to be neglected, and there's no fool like the one who sits under a drip and tells the world *his* roof doesn't leak. You can't improve things by covering up their faults.

So I say, there are two things I blame for the poor proofreading of which there is such an abundance nowadays: First and fundamentally, the universal indifference to spelling, punctuation, word division, and the fine points of rhetoric and grammar; second, the indifference of publishers and proprietors to the value of good, clean work.

The schools ought to teach the fundamentals of grammar better than they seem to. They should not produce little prigish pedants, but they certainly should inculcate appreciation of the advantages of mastery of English. And publishers and shop proprietors ought to be more than mere mechanical reproducers of poor copy. Most of the copy turned out is bad.

Finally, brethren, a good and practical way to improve the standing of proofreading and gain for it more recognition would be for every proofreader to do his damndest to show the big boss what a proofreader can do, if given half a chance.

My Sabbatical Year in Europe

Part II.—By HENRY LEWIS BULLEN



OUR first objective in England was London. From Liverpool to London by motor is approximately two hundred miles, south-easterly. We travel on an almost straight road, running diagonally across the island. It, for the most part, was first made by the Romans to connect their cities of Londinium (London) and Castra (Chester). This road, laid down fifteen hundred years ago, is known as Watling street, because that is its designation as it passes through the heart of old London, from whence it passes on to Dover and the sea—a military road for Roman legions, with no meanderings, that in the course of time attracted to itself many villages, towns and cities. Little did the Emperor Constantine, founder of Constantinople, think when in his youth, as proconsul in Britain, he ordered this road and several others to be made, that they would be blessed by motorists. They run straight over hill and through dale. The motorist sees ahead a long, tree-defined village-defined road—it is a Roman road, a good thing, and like many other good things in England—its cathedrals and its so-called Elizabethan architecture, for instance—the work of the Latins, Gauls and Normans. Your Anglo-Saxon, whether in England or North America, was and is of a receptive rather than of a creative nature in almost everything save machinery.

Starting from Liverpool one morning and running leisurely, we lunched in Lichfield, famed for its graceful cathedral and as the birthplace of Dr. Samuel Johnson, Lichfield's great man. For Johnsonians Lichfield is an "old home town." The house in which the great lexicographer and man of splendid character and literary genius was born is now a small city-owned Johnsonian museum. The dame school in which Johnson first spelled his A B C's is adorned with a tablet announcing that fact. In the market square there are statues of Johnson and of the Scotsman, James Boswell, author of that best of all biographies, "The Life of Samuel Johnson." Written in 1791, it is now a book that is as fresh in interest, wit and wisdom as ever. We bought postcards in a bookshop once owned by Johnson's father. As fervent admirers of Lichfield's hero, the market square was hallowed to us by the memory of the day when Johnson in his old age at the height of his fame came from his home in London to Lichfield and knelt in prayer, unbonneted, in this square in a heavy downpour of rain, surrounded by the market folks, in penance for a fault of his boyhood's days against his mother. The "old bear" had a great, tender and devout soul. In London, a few days later, we visited the house in Gough square, then as now the printing center of that city, in which Johnson compiled his great dictionary. The house is now owned and maintained as a memorial by an association of Johnsonians, the more active and liberal among whom are Americans. There we had four o'clock tea, fittingly enough, for Johnson was capable at a sitting of an inordinate number of "the cups that cheer but not inebriate," a phrase he should have written, as it is exactly in his vein. However, he did say that "the use of traveling is to regulate imagination by reality, and instead of thinking how things may be, to see them as they are," which exactly expresses the moral of the Lichfield visit. We carried there much second-hand knowledge, which in a three to four hour visit—it's a small place—became first-hand and doubly interesting. Such are the true pleasures of travel.

Night found us in Coventry. We dined and slept in a hostelry from a corner window of which, it is claimed, the original

peeping Tom, disregarding the resolve of the inhabitants, looked upon the Lady Godiva, clad as she was solely in her unbobbed hair, as she rode a-horseback through the town, sacrificing her modesty to the ever popular cause of reducing the taxes unjustly exacted by her profiteering husband. Peeping Tom's last sight was a lovely one, for he was instantly struck blind by the divinity that protects the fair. That was a matter of eight hundred years ago, but Coventry has not forgot—it still has its regularly appointed periodic Lady Godiva festivals. There near the window on the wall is a sculptured effigy of that Tom who gave his name to all peepers ever since; but, alas for Truth, next morning as we walked about the ancient city, we saw another building with a tablet of hoary aspect and a sculptured effigy of another Tom, informing us that here the only simon-pure peeper had done his dastardly devour! Which of these Toms is the true one we wot not; but the dilemma furnishes another moral of travel, to wit: that Legend is to be suspected, being too oft a lying jade. Coventry is a brisk manufacturing city. One of its principal industries is motor car building—making English cars to add variety among the numerous American cars which adorn the British highways.

There are two national automobile clubs in Great Britain. Each maintains uniformed patrols on all main traveled roads. As members of one or the other club pass in their cars the patrol stands at attention and salutes. Members are enjoined to demand the salute when the patrol neglects to give it. Patrols are usually found at points where roads cross and diverge. They ride on motor tricycles and carry complete kits of tools with which to effect repair without charge on members' cars in case of accident. They may be called upon to change tires. At intervals not very far apart locked telephone booths are placed. Members carry a key that gives them admittance if they wish to call for help in case of break-downs or to communicate for any other purpose. In the smaller taverns in small towns locked cupboards containing clean towels and soap are provided by these automobile clubs for the use of members. The same key that opens the club telephone booths opens the cupboards. These cupboards are a reflection upon the habits of the country. With comparatively few exceptions English roadside hotels and eating and drinking places are not to be commended for cleanliness. Motor license fees and club dues are high, but club members get extraordinary service. Gasoline (or petrol, as the Britisher calls it) is sold in cans; gasoline pumps are rarely met with. Motorists usually carry with them a reserve can of petrol. We experienced no inconvenience from scarcity of gasoline pumps. In this respect conditions are the same on the Continent. The chief discomfort in motoring in Great Britain is the scarcity of good garages and the inaccessibility of the poor ones, which are usually old stables in narrow alleys. Garages on the Continent are better on an average.

After we left Lichfield we began to realize how small a country is England. The road signs at right and left carried familiar names, and there were temptations to turn off toward them, the distances given being so short. Birmingham, Worcester, Leicester, Kenilworth, Warwick, Stratford-on-Avon, Gloucester, Cheltenham, Banbury, Oxford, Cambridge, and many other places, conspicuous in English history, were only an hour or two apart from each other. However, we kept to our good Roman road as the good old Romans did so long ago, when most of the cities we have mentioned did not exist. We went back to all of them, and in doing so put in three weeks

without getting much more than a hundred miles from London. Many events that loom large in history happened in that small area. It was as if the whole history of the thirteen colonies had happened in Connecticut. Strange, is it not, how certain small countries have made big places for themselves in history? There is Scotland. Before all, there is Greece, which, so small in area, fills the largest and most important space of all countries in the history of civilization. In civilization quality, not quantity, counts.

On the second day, early in the afternoon, we entered London, rather fearful of its street complexities and traffic, but not encountering any difficulties. Here were friends and business acquaintances to visit, a Christmas dinner to negotiate and the new pantomimes to see. The Christmas pantomime is an old-time English institution. There were half a dozen of them running in the principal large theaters, with the same old titles, Jack the Giant Killer, Dick Whittington and His Cat, etc. They are spectacular extravaganzas with marching amazons, fairies, transformation scenes, the best kind of shows for young children, but, as it is at our circuses, the seats are filled mainly with grown-up children. We hadn't seen a pantomime since we were a boy. For more than fifty years that last pantomime stayed in our memory as grand, beautiful, comic and truly wonderful. Here in London again we lost that mental picture. The pantomimes were once more before us, but how different! Or was it ourselves who had changed? Anyhow, we have seen our last pantomime, that's sure, and want to forget it.

A few days after reaching London we called on George W. Jones, master printer of Gough square, a few steps from Fleet street, where most of the newspapers have their plants. Every American who is a real and well cultivated printer should visit Mr. Jones. That kind of a printer is hereby given an introduction from ourselves, and will be welcomed. To reach Gough square you will walk or ride eastward on the Strand until on your left in Fleet street you will find Wine Office court, which is not a court, but a narrow alley. Turn in, and in a minute and a half you will be in Gough square (which was not named after our famous temperance orator, John B. Gough—they haven't begun to erect monuments to temperance advocates yet, though brewers and distillers live in immemorial bronze often enough). Occupying one side of the square is the printing office in which, in my opinion, the best printing in England is done. Its proprietor's name is Jones. He began as a journeyman. He has succeeded in every sense of the word success. He knows the secret of success. His success has something to do with his successful accomplishment of a lifelong desire to have a fine typographic library. While striving for the library he had other gifts thrown in by way of reward from the typographic gods. It's a prescription we have never known to fail. See a printer with a library of masterpieces of printing and his partner is always named "Success." Knowing something about typographic libraries, this one in Gough square inclined us to envy—envy! We have seen books and prints and broadsides in Mr. Updike's fine library that also inclined us to envy, a propensity common among collectors who love books and are jealous of their loves. We are a bit pleased, as a book collector, by having given cause to other collectors to envy us, wicked as this may seem.

Our envy took a peculiar turn. We were traveling in search of masterpieces of printing, and we uttered the wish that our friend Jones were a bookseller rather than a printer of the uncommon kind who loves the masterpieces of his art. As a bookseller we would know how to deal with his library; as a printer he seemed to have much satisfaction in saying quite often, "So, you haven't got that in the Typographic Library!" It was the only unkind remark we heard him make, but he redeemed himself by innumerable kind acts and courtesies. This is the man to whom we offer the right kind of printers

an open letter of introduction. If you miss Wine Office court, take the next alley on the left which leads past the old Cheshire Cheese, and after walking one minute ask for Gough square. Every sign along the way will interest you if you are in any way connected with printing.

As we said a stickful or two back, we called on George W. Jones. There is very little going on in London of which Mr. Jones is not a part. He represents his ward—the printing ward—in the council of the city of London. He is a Mason of high degree. He is an honored liveryman of the Worshipful Company (Guild) of Stationers. Our first visit to him happened to be on a day when one of the monthly luncheons of the Company of Stationers was to be given in its venerable hall. Mr. Jones had reserved two seats. Now of all things that might have happened to us, this was the thing closest to our desire. This guild is the oldest association of printers in the world. It was founded, before printing was invented, by men who made or sold books made with pens, or who sold or bound them, or who made or sold paper, parchment, vellum, quill pens and writing ink—hence the name. Early in the sixteenth century the Company of Stationers received a charter from Queen Mary, daughter of Henry VIII. and half-sister of Elizabeth Tudor-Bullen. By that time the printers had acquired control of the guild, although stationers continued to be members as they do to this day. Quite recently the worshipful master was Henry Hill, the last of the quill-pen makers in England. He prospers, because not a few English folks of high degree consider it vulgar to use steel pens. I was told that the correct thing in British diplomacy is to sign acts of parliament, proclamations and treaties with quill pens. As it was in the days of William the Conqueror so it must be in the days of George the Fifth!

The ancient hall of the Company of Stationers was destroyed in the "great fire" of London. It was rebuilt, as it stands today, early in the seventeenth century. Until a few years ago, the authority of the Company of Stationers had the sole right of granting British copyrights. Some of our readers will have noticed in books printed in Great Britain the line "Entered at Stationers' Hall," without which entry there could be no copyright. The exterior of the hall is plain enough, but inside there are three large assembly rooms, each suitable for banqueting, to which kind of entertainment the ancient guilds were much addicted. There are also several smaller offices. In the assembly rooms tablets record the names of numerous benefactor members, and the more illustrious are memorialized by busts and paintings and stained glass windows, a practice which we hope will be resumed.

During the greater part of the nineteenth century the Company of Stationers was moribund in its duties to the art and mystery its members were sworn to honor and advance. It had a revenue from copyright fees and from ancient charitable endowments which it dispensed in pensions and in maintaining a school of solely academic character. During the last ten or twelve years, however, the Company of Stationers has resumed a degree of leadership, thanks to the initiative of R. A. Austen-Leigh, J. R. Riddell and others. It has its monthly luncheons with addresses on subjects instructive or interesting to printers and a course of monthly lectures. The apprentices who attend the printing school in London are examined in the great hall of the company.

R. A. Austen-Leigh is one of the proprietors of the printing establishment now known as Eyre & Spottiswoode, founded by William Strahan, closest friend of our Benjamin Franklin. William Strahan almost persuaded our Ben to stay in England in partnership with him. If that had occurred, it seems probable to us that the United States might never have achieved independence, for Franklin's successful efforts in France were vital to the victory and of a nature which could not have been achieved by any other American of that time. J. R. Riddell,

like Mr. Austen-Leigh, has visited the United States and is friendly to American printers. Mr. Riddell is a "hustler," principal of the London County School of Printing (a big affair), honorary secretary of the Worshipful Company of Stationers, and manages its public occasions.

On entering the hall with Mr. Jones we were immediately recognized and greeted by Messrs. Austen-Leigh and Riddell. A little later we were warned to be ready to second a vote of thanks to the speaker of the occasion, none other than Mr. Austen-Leigh. With several friendly introductions, we soon felt "at home." Were we eligible, we would consider an election as "freeman" of the worshipful company a distinguished honor. The emotions inspired by the venerable and impressive surroundings were intensified by the coincidence that the speaker was successor of Franklin's constant friend, while the prospective seconder of the vote of thanks was a representative of the successor of the type foundry that Franklin brought to Philadelphia from France in 1785—the American Type Founders Company. At the conclusion of the luncheon the ancient silver loving cups, charged with wine, were passed around in a curious centuries-honored manner, to which the neophyte requires an initiation. Doubtless Strahan and Franklin had passed to each other one of these same loving cups in this same great hall in the same ceremonious manner.

There were reporters present. The newspapers of London regard printers' gatherings as having a news value, a fact that our leading newspapers seldom concede. We will close by reprinting the report of the proceedings as given in the London *Daily Telegraph*, headlines and all, from which and the foregoing it may be gathered that we enjoyed the occasion thoroughly. This was the first of several interesting experiences as a guest in Stationers' Hall:

THE SHRINE OF PRINTING AN AMERICAN TRIBUTE

One of the means that the committee of the livery of the Worshipful Company of Stationers have adopted in the hope of stimulating interest in all the modern developments of the craft of printing and book production, as well as of topical questions of general importance, is the holding of monthly luncheons, at which well known public men give addresses on subjects which they have made their own. At yesterday's gathering in Stationers' Hall Viscount Burnham was to have spoken on "International Labor Organizations," but the chairman (R. A. Austen-Leigh) announced that his lordship was unable to fulfil his engagement as he was confined to his room with a chill.

In these circumstances Mr. Austen-Leigh himself stepped into the breach, and, instead of delivering a speech, he read extracts from a number of works of fiction in which the printer and his craft appear. First he quoted from "Don Quixote," and the company assembled in the hall of the ancient Stationers' Company must have been struck by the close resemblance that the printing house described by Cervantes three centuries ago bears in its essential features to a printing establishment of today in any part of the world. The next book selected was "The Cloister and the Hearth"—the part dealing with Clement's journey between Rome and Basle; and novels afterward drawn upon were J. D. Beresford's "The Candidate for Truth" and Arthur James's "Where the Apple Reddens," while other books in which the printer makes his appearance and to which the chairman made allusion were Arnold Bennett's "Clayhanger" and "Les Illusions Perdus," by Balzac.

The master of the company (E. P. Vacher) moved a vote of thanks to the chairman, taking occasion to refer to all that the corporation owes to Mr. Austen-Leigh, as well as to the honorary secretary, J. R. Riddell.

MONUMENTS OF PAST GLORIES

Henry L. Bullen, an American visitor, seconded the vote. Mr. Bullen is well known in the printing world as the founder of the Typographic Library and Museum of the American Type Founders Company of Jersey City. He expressed the deep emotion which he experienced in finding himself in Stationers' Hall, which he described as the greatest shrine of printing in the world. No visitor from overseas who loved the craft of printing could enter this, the

ancient home of the oldest of the guilds connected with printing, without being profoundly moved by its monuments of past glories, and he commended the liverymen on the efforts which they were now making to stimulate the interest of members of the present day in the technique of the industry. No one could study the history of printing without realizing the tremendous role that the craft had exercised in sustaining civilization. Mr. Bullen went on to allude to the fact that the firm with which Mr. Austen-Leigh is so intimately connected was founded by William Strahan, who was a bosom friend of Benjamin Franklin. They in America today had watched with deep interest the progressive work of Mr. Austen-Leigh, who was, they realized, on the way to fame as one of the great printers; and they were deeply interested, too, in the present endeavor to bring Stationers' Hall back into its fitting position as the center of vital activity in the art and mystery of printing.

Those present included: Sir Neville Pearson, Sir Cecil Harrison, George W. Jones, A. W. Foster, W. L. Greaves, M. Mowatt, Henry Hill, Edgar Harrison, H. W. Jordan, S. Hodgson, Colonel Truscott and J. R. Riddell (honorary secretary).

What Makes the Paper Cutter Dull?

By DONALD A. HAMPSON

There are two reasons for taking paper cutter knives out to be ground; one is to grind out the nicks, the other to sharpen the edge. Let us analyze the cause of dullness, concentrating upon those knives which need just plain sharpening and disregarding the benefits of sharp knives that result in better work, fewer accidents, power savings and decrease of non-productive labor.

All cutting tools lose their edge as they perform useful work. The life of the edge is governed largely by the nature of the material being cut. Paper and board are of varying degrees of hardness and stuffing and, consequently, those sheets containing a large proportion of gritty matter will more quickly dull a knife. But there is another contributory cause that is seldom realized. It is safe to say it is present in half the machines in use over a year. That cause is vibration.

When the knife bar is not guided closely by its supporting members, it is subject to influences that introduce lateral movements as well as downward as it makes the cut.

Lubrication, or its lack, the driving stress, control by guiding members, resistance of the stock and the one-sided bevel of the knife are influences that constantly are at work against a knife carried in a loose knife bar. With a new machine or one that has not been tampered with or has not been worn in the important parts, the knife bar carries the knife through the pile in an unswerving vertical plane, but the average machine in use lacks this ideal condition.

The dulling effect of looseness may best be visualized by taking a sharp knife—paper cutter or other knife—and holding it in a vertical plane with its edge resting on a board. Rub the knife back and forth, scraping against the board all the time, and note the effect on the edge! A few seconds of this dulls the knife more than hours of steady cutting. That is just what takes place on a smaller scale in the cutting machine with a loose knife bar.

This looseness does not have to be more than the thickness of a piece of paper; it is rare to find a cutter maintained in as good condition as that. The truth of this was demonstrated in the metal-working field where the maker of certain automatic forming machines in universal use found that he increased the life of cutting-off tools one hundred and twenty per cent when he arranged to hold the work rigidly during cutting instead of the .005 inch leeway that had previously been considered necessary for such a cut. It costs from \$1 to \$3 for every sharp knife the printer must use; hence any means of increasing the life between grinds effects a considerable annual saving. Vibration is a big factor in dulling knives, second only to the legitimate wear of cutting.

Collectanea Typographica

By HENRY LEWIS BULLEN

The world's greatest asset is Ideas—chiefly old Ideas from which new Ideas may be deduced. The garden in which Ideas are kept alive from generation to generation without end is tended by Printers.

* * * *

The Pleasures of the Collector

IN the year 1900 John Eliot Hodgkin had been a collector of much discrimination for forty-two years. In 1900 he published three volumes describing the choicest and best loved items then in his possession, the title: "Rariora, being Notes of Some of the Printed Books, Manuscripts, Historical Documents, Medals, Engravings, Pottery, etc., etc., collected (1858-1900)," by John Eliot Hodgkin, F.S.A. The *et ceteras* were English coins, cameos and intaglios, fans and fan mounts, portable dials, oil paintings, and marquetry in colored straw; but the chief interest of this great and amiable collector was in printing as an art, broadsides and other printed things, the subdivisions of this part of his collection ranging from early tobacco papers (wrappers) to incunabula, early playing cards to early Bibles. Hence it was that three-quarters or more of these three robust quarto volumes are devoted to the most interesting products of the printing arts. Much labor, much love, much expense were expended in the preparation and printing of these volumes. They are far from being catalogues. They are interesting, instructive and very humane. They are illustrated profusely. Many of the illustrations are unique. They especially recommend themselves to the printer-collector. May that tribe increase!

The spirit of this collector may be best understood by reading the introduction to his first volume. Here it is:

The joy of collecting! The insidious, enthralling, indomitable joy—trivial though it appears to those who are not of the guild when contrasted with the bliss of the devout, with the delight of the poet, painter, sculptor or musician in the things by him created—with the exultation of the conqueror or statesman in his sway over the bodies or minds of his fellow men, with the transports of requited love, with the thrill of paternal affection—this emotion

has yet for the initiated an enchantment supreme, sufficing, enduring. The pursuit, shy and shame-faced at its birth, confident and masterful in its middle age, tranquillizing in its evening and decline, has ever provided for its votaries a haven of rest from the world of passion and strife, an abiding contentment, and a sure antidote for the *ennui* begotten of the satiety of life. It can tinge for some of us with its rosy glow the hill-tops at least of existence, if it may not suffice to chase from its gloomy valleys the specters of disappointment and regret.

The anxieties and cares of forty years of a busy and somewhat chequered career have in my own case been soothed, and its pleasures greatly enhanced, by a seductive and almost irresistible habit of acquiring with such discrimination as was at command, and to such an extent as a frequently too modest purse would countenance, the things which a fervid instinct counseled or impelled me to make my own. Though born of impulse, and not of deliberate resolve, the enterprise has from the first flowed in methodical channels, so that the objects collected have crystallized, as will be seen, round a number of well defined *nuclei*, leaving but little in indeterminate solution.

The collector who, avoiding from the first the indiscriminate heaping together of all manner of "curiosities," succeeds in tempering his first exultation in the possession of things wondrous, rare, and strange by a resolution that each new acquisition shall become the member of one of the little groups into which the collection will almost mechanically divide itself, can not fail to find his enjoyment in the pursuit to increase in a geometrical rather than an arithmetical ratio. Some subdivisions will exercise lordship over others, and by their rapid growth astonish even their owner, whose care it must ever be to see to it that no needless accumulations arise of undigested, that is to say, unassorted, uninvestigated, undescribed material, but that whether the arrivals at any juncture be many or few, each shall, as soon as may be, take its appointed place in the little family to which its characteristics assign it. The labor—not a light one if conscientious investigation of idiosyncrasies and peculiarities be indulged in—will be repaid a thousand times by the enjoyment derived from a well ordered distribution of the spoils of the chase.

He then goes on to elucidate the mental attitude of collectors toward their collections and the outer worldlings.

May their tribe decrease! To what purpose the labor of collecting? There is the pessimistic collector, eager as any optimist, who "being weery of all his laboure which he had taken under the sunne, because he should be fayne to leave them unto another man that cometh after him, for who knoweth whether he should be a wyse man or a fole?" To this Hodgkin responds:

The answer for the cheerful and reasonable soul to such searchings of heart is, however, not far to seek. If he be indeed of the guild of collectors, *sans reproche*, into whose thoughts enter no sordid views of ultimate commercial profit as a reward of their labors, his greatest concern will be with the proper present use of what he has won with his sword and his bow rather than with that which shall happen to them when his sun shall have set for ever. And the motto which stands at the head of this chapter should, I think, be his guide—"Sibi et Amicis." He will entreat his friends to share his pleasures. Many of them will, under his guidance, under his own roof-tree, discover that there lurk in the stores of the well abused collector hundreds of hitherto undreamt-of centers of information, hundreds of germs of healthy thought, some of which may hereafter take root and furnish enjoyment when other pleasures fade.

It is in the interest of the still larger circle of friends whom, as yet unknown, one would gladly welcome by proxy to the board, that the production of these volumes has been undertaken, and the responsibilities of the writer will have been in some degree lessened if he is able thereby to afford to his indulgent readers some share, however slight, in enjoyment which has soothed many a weary moment in his own life, and added brightness to many a happy hour.

A wise and liberal collector, always glad to show his treasures to the appreciative and not too resentful of the unappreciative. And now by means of the art he loved best—our art of printing—he in these volumes diffuses the pleasures of his life to generations without end (we hope) of the appreciative that they, in his own words may have "some share in enjoyment which has soothed many a weary moment in his own life and added brightness to many a happy hour!" Isn't that a worthy bequest to posterity?

Printers' Marks

THE use of printer marks (as we call them) by the early printers gave a distinction to the users and the books they printed which has been effective ever since. *Collectanea* recently had the pleasure of examining a collection of more than ten thousand of these ensigns,

Peter Schoeffer, who probably designed it, was a great art-craftsman. Our clubs of printing house craftsmen are destined, *Collectanea* predicts, to be the greatest progressive force in the advancement of printing and its allied arts in America. These clubs will certainly fulfil this prediction if they emulate constantly the work of Schoeffer and strive to keep at

decree bestowed on all the guilds of printers an ensign and on all the master-members of those guilds the privilege of wearing swords.

One of the most beautiful ensigns is that of Plantin, a variation of which is shown here, reproduced from the original copperplate engraving. By "persevering work" Plantin conquered all the conditions confronting him and became famous. He was exceedingly proud of his ensign, using it in many variations done for him by several eminent artists, among whom was Rubens, the prince of painters in Plantin's time.

There is also shown here the printer mark of Edouard Pelletan of Paris, the most notable printer of France in this century. He died in 1912. A printer of fine books, the motto of his ensign is inspiring. Translated it is "A Possession for Ever." He had faith in the imperishability of his work. Our own well beloved De Vinne had an ensign doubtless familiar to our readers, the design not too fortunate but with a motto in Greek which breathes the spirit that made De Vinne a great printer. It is a quotation from Aeschylus's tragedy "Prometheus Vincit," written 2,500 years ago, in which the poet attributes to Prometheus the discovery of the "most wonderful of inventions, the setting together of letters, and of memory, preserver of all wisdom." The same basic idea is embodied in De Vinne's bookplate, reproduced here: Aere Perennius (more enduring than bronze, or everlasting).

It is a truly fine thing to be of a profession around which cluster so many great thoughts. The true name of a printer mark is ensign (see dictionary); it derives from the Latin word *insignis* (distinguished by a mark). Who would not wish to be distinguished by work worthy of a mark such as Schoeffer and Plantin used?



The printer mark granted to the printer guilds of Germany by Emperor Frederick III, in 1490.

representing more than nine thousand printers who lived in the first three centuries of our art-craft. Many of these are beautiful; all are interesting; and, above all, they proclaim the high regard in which our predecessors were held and in which they held themselves as masters of a profession of transcendent and ever-growing importance.

The custom of using printer marks is one *Collectanea* would like to see revived among printers who have the right, by their good work, to consider themselves worthy of such distinction. Such printers have the historic right and ample precedent to warrant their use of an ensign.

The first printer mark was that of Fust and Schoeffer. It has very appropriately been adopted by the clubs of printing house craftsmen as their ensign.

all times their great historic emblem from being sullied.

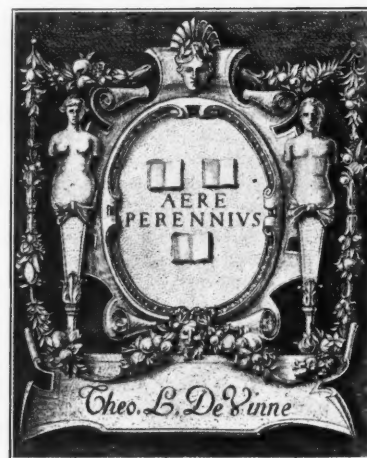
Frederick III, emperor of the Holy Roman (Germanic) Empire, in 1490 granted to the printers of all Germany that coat of arms (shown herewith) which was for many years the emblem of the United Typothetae of America. Sanctioned by use for more than four centuries, *Collectanea* thinks the U. T. A. was ill-advised when it discarded that ensign, heraldically unimpeachable, symbolically clear and much more decorative than the substitute. In Innsbruck in the Tyrol Frederick III. was born in 1415. He died in 1493. He had seen the art-craft of typography from its beginning. In 1490 he recognized it as a great force in men's affairs, and by formal



The printer mark of Christopher Plantin.



The printer mark of Edouard Pelletan.



The bookplate of Theodore L. De Vinne, M.A.

COST AND METHOD

By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON NO. 20

THE PRINTING ESTIMATOR MUST KNOW PHOTOENGRAVING.—The picture is a big part of modern printing; in fact, its influence has to some extent revolutionized the printing of today, especially as applied to advertising in all its forms. Practically all direct-mail advertising is illustrated in one way or another; so also are the better grade magazines and quite a number of the others. Thus the picture is and probably always will be before the printing estimator as an item to be reckoned with in all his work. This again means that he must be prepared, by thorough knowledge and understanding, to so make his estimates that this important feature is covered intelligently. As these lessons are written and published for the purpose of giving all possible information that will enable the estimator to make flawless estimates, this important lesson on photoengraving has been prepared by the assistance of George Benedict, of the Globe Engraving & Electrotyping Company, Chicago, who has been one of the most persistent workers for correct cost-finding methods in the photoengraving industry. If the estimator should require a more detailed description, it will be found in "Commercial Engraving and Printing," by Charles W. Hackleman.

The photoengraving process, broadly speaking, is a process for the production of letterpress printing plates having images formed in relief upon a metal surface, these images being obtained by a series of photographic, chemical and mechanical operations. Photoengravings are merely copies of originals which are translated by the camera and negative to metal plates.

A plate is prepared with an acid-resisting covering which protects the metal underneath while the acid is eating into the plate wherever the metal is bare, thus producing printing areas in relief.

There are two general classes of photoengravings, known respectively as line plates and halftone plates. The reason for this difference in names is found in the fundamental difference in producing them and in the radical difference in the "copy."

Line Plate, or Zinc Etching, as it is generally termed, is the most modern and economical process for the reproduction of pen-and-ink drawings, wood-cut prints, steel engravings, lithographs, type matter or other clear black and white line copy. The process is as follows: A photographic negative of proper size is first made from the original copy; this is placed in contact with a sensitized zinc plate and exposed to a strong electric light, resulting in a photographic print on the zinc and made on the same principle as a photographic print is made on any photographic paper. Zinc is used in preference to other metals

because it is tough and is readily soluble in etching acid. The print on zinc, after being developed, is covered with a thick ink and a resinous powder, called "dragon's blood," which, when heated, adheres to the parts that have been exposed to the light and thus forms a protection against the action of the acid. The back of the plate and other parts not to be etched are covered with asphaltum varnish. It is then ready to be etched and is placed in a tray containing a solution of nitric acid and water. A rocking motion is applied to the tray, allowing the liquid to wash back and forth across the plate, exposing it to the air during the intervals of each rocking motion, which causes a very rapid and even oxidization of the metal.

Zinc etching is carried on generally in four or more stages, each called a "bite." A new coating of ink and powder and reheating is given the plate after every "bite" to preserve the lines or illustration proper. After being etched to a sufficient depth the open spaces in the plate are then routed out.

The routing machine has a cutting tool like a drill, rotating at 18,000 revolutions a minute, that cuts away whatever surface it is brought in contact with. When routed, the plate is nailed upon a block of kiln-dried wood, planed type-high and trimmed mechanically to proper size. A proof is taken and the imperfections, if any, are removed by an engraver and the plate is ready for the printing press.

The Halftone Process.—The principal difference between a halftone and a line plate lies in the fact that the halftone process reproduces the varying tones of any copy, such as wash drawings, photographs, paintings, etc., whereas a line reproduction merely reproduces the copy line for line—nothing else.

The word "halftone" is in reality a misnomer, for the halftone process is capable of reproducing automatically every tone except pure white, which can only be rendered by cutting away a portion of the plate and is necessarily hand work.

In making a halftone negative a screen is placed in the camera directly in front of the negative plate. This screen consists of two pieces of glass, each having similar parallel lines. The lines are machine ruled with a diamond tool and of a fineness varying from 60 lines to the inch up to 150 lines for commercial purposes, although finer rulings are sometimes employed.

The ruled sides of the two pieces of glass are placed in contact so that the lines cross at right angles. They are then cemented firmly together and form a so-called halftone screen. The light passing from the lens through the screen results in a photographic negative or image in which the tone values are rendered by dots of varying size, dependent on the amount of

light reflected from the copy through the screen to the negative plate. In a 100-line plate there are 10,000 dots to a square inch. From this point on the halftone process resembles that of line work. The halftone negative is placed in contact with a sensitized piece of copper. A photographic print is made as for line work, and the plate is ready for the etcher.

In etching halftones ferric chlorid is used. The plates are immersed therein and allowed to stand from fifteen to twenty-five minutes to secure printing depth.

The halftone process is photographic up to the point of etching. After a plate is etched to where it has sufficient printing depth considerable re-etching is necessary. This part of the work calls for skill of the highest character, as well as artistic knowledge and feeling, as it determines the reproduction qualities of the plate. Judiciously etched it can, at times, produce a reproduction in which the lines and shades possess more contrast than the original. After the plate is etched it is turned over to the engraver, who removes imperfections, tools out high-lights and in other ways increases the contrast of the plate and its printing quality as well. It is then routed and blocked—the same as a zinc etching—and is ready for the printing press.

For advertising purposes a combination of line and halftone in one plate is often used. In such cases line and halftone negatives are made separately; the films are removed from the glass and fitted into one another, combining halftone illustrations with line borders, inscriptions, etc.

Another style of plate frequently seen in magazine advertisements is known as the double-printed plate. This generally consists of an illustration upon which text matter, titles, etc., appear in type, either black or white. In such cases a halftone negative is made of the illustration, a line negative of the text matter. The negative films are taken from the glass and may be laid one on top of the other and the print on the copper made through both negatives at one time or each one separately. This results in sharp, clean-cut type appearing in the halftone plate, something not easily accomplished by hand engraving.

Many other mechanical methods are used in photoengraving, but generally they are too technical to be detailed. It is obvious that these processes, though simple enough in theory, give great scope for skill in manipulation and much of their success depends on the ability of the photographers, etchers and engravers. As a means of illustrating books, catalogues and newspapers they are making rapid strides toward complete success. The rapidity with which the plates can be produced has rendered the daily illustrated paper an accomplished fact.

The Ben Day Process.—This is a process by which shaded backgrounds or other shadings are produced on printing plates prior to the etching and finishing processes. Charles W. Hackleman describes the workings of this process most effectively in his "Commercial Engraving and Printing":

Frequently it will be noticed in line etchings that some of the flat surfaces are filled in with a stipple, grain, line, or other mechanical shading. While such effects may be obtained by hand, the process would be slow and painstaking, and more or less imperfect. Practically all such work is done with a shading machine.

This machine may be used to make backgrounds; to make original effects in border designs; to strengthen part of an illustration by subduing the other parts; to soften the unpleasant effect of large lettering and solid backgrounds; to give individuality to advertising layouts; to relieve blank spaces in illustrations and to produce the texture effect of cloth in fashion illustrations; in short, for almost any kind of special effect that may be desired.

It is also much used in the making of line color plates, as by its use several tones of each color may be obtained through only one printing of each color, and by the combination of the different tones and the different colors an almost unlimited number of effects may be produced.

It is also used for black and white as well as for color plates for newspaper illustrations and for making tint plates that are to

be printed in connection with a halftone key plate. Lithographers use it extensively in making their engravings of vignettes, backgrounds, borders and for colorwork, etc.

It is often used to produce different gradations of color for printing with only one color of ink. For example, if a part of the engraving is solid, another part shaded with a heavy film, and still another with a fine film, these three different parts will show up in different tones of the same color in the finished print.

Line illustrations of many subjects in which machine shading has been used are better than coarse-screen halftones from wash drawings for printing on the cheaper grades of paper. The lines in the former are reproduced in their entirety and the shading added by the machine gives color and body to the picture, while more or less detail is lost in the halftone because of the use of the coarse screen.

While the machine may be used in a number of different ways, the usual method is to transfer the impression from the film to the paper on which the drawing is made or to the unetched print that has been made on metal; or, when a white line or dot is wanted on a black or dark background in the finished print, the work is sometimes done on the negative before the print is made on the metal. The method depends largely upon the desire of the operator and the effect sought.

Illustrations that are to be shaded by machine are usually first drawn in pen and ink, all parts not to be shaded being finished in the usual way. The spaces to receive the shading, which must be smooth, clean and free from patches, are left blank; and where edges of the shading do not join lines of the drawing proper, a thin guide line is placed on the drawing for a guide in transferring the film. These guide lines may or may not be removed from the drawing or plate after the film is placed, this depending upon the effect sought by the operator.

After the working drawing has been completed, a line negative is made in the usual way and a print is made from this negative on sensitized metal, usually a special zinc, or metal used for ordinary line etchings. The shading is then placed on the plate.

The work is usually done on the plate, as, in so doing, the fineness or texture of the shading is reproduced in the same size in the finished impression as is originally used. Thus the operator will know exactly the effect that the texture used will produce. In making pen drawings most artists prefer to make the drawing larger than the finished plate is to be, so that in the reduced reproduction the small imperfections in lines will not be visible. If the shading is done on such drawings instead of on the plate made from the drawing, it would mean that a much coarser texture would be necessary on account of the reduction. If a fine texture were used on the drawing it might make a very good appearance on the drawing itself, but when reduced on the plate it would be so fine as to be unsuitable perhaps for printing on the kind of paper to be used or too fine to reproduce satisfactorily. This is especially true when plates are to be made in different sizes.

It is not practical to patch or overlay a drawing with cut-outs from printed sheets of paper or transparent films that have been printed from plates made to represent different shaded patterns, and usually the results appear amateurish. It is impossible, or rather impractical, to get as perfect results by this method as may be obtained by the proper use of the shading machine.

The original treatment of the drawing, together with the ingenuity of the operator in the combination of different shading patterns, will produce any number of strikingly distinctive and original effects.

How to Order Engravings.—The pica or twelve-point em is the printer's standard of measurement. All engravings, therefore, should be ordered at a certain number of picas high or wide. Unless absolutely necessary, it is not advisable to state both dimensions; but be sure that the one given will meet the requirements. The camera will take care of the other dimension. When the negative is made there is always a certain definite ratio between height and width; in other words, if the copy is to be reduced or enlarged, both dimensions, height and width, are reduced or enlarged proportionately. For instance, if the height of the copy is to be reduced one-third, the width will be reduced in the same ratio. This ratio can be ascertained before the engraving is made, even before the

negative is made. This may be done by a number of methods. Prior's automatic scale is one of these. It consists of a graduated scale on celluloid with a pivoted ruler having a black line in the center fastened to the lower left-hand corner of the scale. The scale is placed over the copy and the pivoted ruler moved so that its black line will intersect the copy at the upper right-hand corner. Any point along the diagonal line thus made will indicate the proportion to which the copy may be reduced. A photoengravers' or electrotypers' scale may be used for the same purpose. If, for instance, your copy is 8 by 9 inches, place a ruler diagonally from the lower left-hand corner of the scale to the line intersecting 8 by 9 inches. Find on the diagonal line the number indicating the inches of the known reduction. The nearest crossline will show in inches and fractions the other dimension.

The problem may also be solved by simple proportion. When three of the dimensions are known, the fourth is found by multiplying the two, dividing by the third. Thus, if you wish to know the height of an engraving, multiply the desired width in inches or picas, as the case may be, by the height of the copy and divide by the known width of the copy. For instance, if you wish to know how high an engraving will be which is to be made 20 picas wide from a copy 58 picas wide by 44 picas high, multiply 20 by 44 and divide by 58; the product is 15½ picas because $44 : 58 :: 15\frac{1}{2} : 20$. Or, stated as an equation, $20 \times 44 \div 58 = 15\frac{1}{2}$. If the height of the engraving is larger than the width and the width is the known

dimension, the height may be found by multiplying the intended width of the engraving by the height of the copy, dividing by the width. For instance, a photograph 58 picas high by 45 picas wide is to be reduced to 15 picas wide; how high will the engraving be? $58 \times 15 \div 45 = 19\frac{1}{3}$. The engraving will be 19⅓ picas high.

If a halftone is ordered, the size should state the correct number of picas from edge to edge of the cut; if, however, it is desired to show correct margins of the original, the size should be ordered in number of picas from edge to edge of the copy; the reproduction will then show the margins reduced in exact proportion to the copy.

How to Estimate Cost of Engravings.—When the photoengravers got their cost knowledge somewhat systematized they adopted a standard scale for all their charges. This scale may be obtained from any photoengraver. It covers the cost of the regular operations in the production of square-finish halftones or zinc etchings. Anything outside of this, as, for instance, vignetting, outlining, etc., is extra and is covered by supplementary notes forming a part of the scale. Other complicated operations are charged for as time work. All tint plates, line color or shaded plates are charged at prices above the scale because of the extra time required. All work on the copy before photographing, such as retouching or cleaning, grouping, drawing, mounting, etc., comes under the heading "Art Work" and is charged extra. When estimating the cost of engravings it is always advisable to consult the engraver.

The Printers of Abilene

Part XV.—By MARTIN HEIR



WHEN James Uppington Lindsay, business creator, accompanied by John Bruce, visited the offices of the Good Will Printing Company on this, the most important day in the career of Dick Farwell as a printer, he "swept the floor with his eyes," as one sometimes may read in a "best seller." Turning to Mr. Bruce, he said: "You did not overstate matters at all in your description of this plant. Whatever may be said about it, it does not seem to suffer from an overdose of prosperity. However, as nothing can be so bad that it is not good for something, we may consider it a blessing that there is not more junk to get rid of. Of course, you understand that this"—he pointed to the furniture in the office—"must all be removed to give place for something appropriate. Then—"

"Wait a little, Mr. Lindsay," the secretary of the printers of Abilene interrupted. "You evidently do not understand that this concern is broke—flat on its back."

"Oh, yes. That was one of the first statements you made, if I remember correctly. But what of it?"

"Just this, that there is no money to pay for new office equipment."

"I also understand that," admitted the business creator.

"Nor is the credit of the Good Will Printing Company in such shape that new office furniture can be obtained that way."

"I have made it a rule in all my business dealings never to advise buying on credit, not even on the instalment plan," Mr. Lindsay confided. "It is a dangerous custom that sooner or later is likely to bring trouble. A man in debt is never his own boss."

"Then how are you going to do it, if I may ask?"

"By paying cash, of course."

"Oh," John Bruce could find no other appropriate word, nor was he so far able to understand what the business creator was driving at.

"As I was saying," continued Mr. Lindsay, "this room will be remodeled from floor to ceiling and a new business office arranged in the nearest corner of the shop."

As Mr. Bruce made no comment but still looked worried, the business creator hastened to explain: "I will, of course, take care of these details and pay the necessary expenses."

Dick Farwell, who had been an interested though silent participator in this conference, almost lost his senses. He had heard of many foolish business ventures, but never had he heard of any man offering to use his own money to rehabilitate a business that any day might be in the hands of the sheriff. Nor could he understand it. What could this man have up his sleeve? John Bruce, also, began to fear that he had made a bad choice.

"By the way, Mr. Lindsay," he asked, "what is your price? How do you expect to be paid for your time and the money you invest?"

"When taking over a concern of this kind—that is, a concern which must be built practically from the ground up—I usually charge fifty per cent of the net profits, with a contract running from two to five years, according to the best interest of all concerned."

Mr. Bruce looked from the business creator to Dick and back again. Dick was still uneasy.

"But this concern does not know what a net profit is," he explained.

"I understand," admitted the business creator.

"And you are still willing to spend your time and money on the proposition?" John Bruce wanted to know.

"Decidedly."

"Well," said Mr. Bruce, looking at Dick, "it is past my understanding, but I can not see where you can be the loser. If Mr. Lindsay is willing to take a chance on the prospects we have outlined and the information we have given him, he can not blame us if things go wrong. On the other hand, we want to be fair to him also. If he wants a five-year contract, I see no reason why you should not give it."

Thus it was arranged, and thus James Uppington Lindsay, business creator, became the real boss of the Good Will Printing Company.

"I will have the carpenters here in the morning," he advised, in parting.

And he was as good as his word. The carpenters built a partition the full width of the composing room in line with the former partition; then cut an opening in the wall for a door out to the express company's back yard. "That's to be the entrance to your office," he informed Dick.

When the noise of the carpenters, the dust of the plasterers, and the incessant bossing of Mr. Lindsay finally came to an end, the old cubby hole had been transformed into a dream of old rose and gold, with beautifully frescoed panels dividing the walls into harmonious parts. The floor had been overhauled and leveled, and in its center stood a French plate-glass-topped mahogany table on a fringed rug of pleasing pattern. Under the glass plate were neatly arranged pieces of printing from sample books of paper jobbers and manufacturers, together with a card having the following inscription: "These are samples of some of the finest printing in the United States. None of it is produced by us, but we strive to the utmost of our ability to reach the same degree of perfection." Placed about the table were half a dozen comfortable chairs, while in the corner stood a magazine rack of the same wood and design as the table, containing all the high-class printing trade and advertising magazines, as well as magazines of art, science and literature not likely to be found even in a well stocked library. The lone window was entirely covered with a curtain of heavy material of a shade harmonizing with the general color scheme; on the walls hung a dozen or more Japanese prints. Directly facing the door hung a neatly drawn and framed card giving the information that this was the customers' reception room, and that anything in it was there for the benefit, pleasure and use of any one who might happen to come in.

A door in the partition led to the business office, where a flat-top oak desk, with a swivel chair on each side, took up the center of the room. A blue Wilton rug with a buff border covered the floor, while a four-drawer filing cabinet took up the space on the left side of the desk and paper jobbers' sample cases the right. The walls were decorated in buff and cream. Framed pictures of famous printers hung on the wall.

When everything was arranged to suit the fancy of Mr. Lindsay, he played his trump card. First, he personally conducted the stately Mrs. Barker, president of the woman's club and the recognized leader of the fifty-nine, into the reception room; then, in turn, the dean of Abilene college, his wife and daughters; the secretary of the school of music, the president of the college club, the president of the Phi Delta Upsilon and the other society leaders, all of whom were very generous in their praise of the fine taste shown, and interested to a marked degree.

"Now," said Mr. Lindsay, addressing Dick when the formalities were over, "here is the foundation. Go ahead and build your house. But first of all see to it that the foundation is kept in tip-top order. There are new magazines published every week. Get them. They are of more value to you and your customers than you ever dreamed. They not only bring you new ideas and teach you new methods; they also show your customers that you are following the progress of your trade and have the fashion plates of printing ready at hand.

And never let the appearance of your work or your customers' reception room be disappointing. Remove all 'No Admittance' signs from view. Customers who are worth while will never intrude; others you can unceremoniously show the door."

Meanwhile he had sent out to a selected list of prospects an invitation to visit the reception room of the Good Will Printing Company and make as much use of it as convenient. "You will find it interesting, useful and practical," the invitation stated. "If you are in need of new ideas in decoration, wall covering, table setting, garden planning, yea, even in dress, you may readily find them in our art and other magazines," etc. The invitation was printed on a cream-colored deckle-edged stock with envelopes to match. Not a word was said about printing.

It had immediate effect; it brought hundreds of fair visitors to the customers' reception room of the Good Will Printing Company, and a fair sprinkling of orders from the start. The business creator evidently intended to corner the printing from what was considered Abilene's high-brow society. This represented the college with its different organizations, the music school, half a dozen clubs and the same number of churches. To invite any human being into an alley to do business is no Sunday school picnic; but to extend such an invitation to a lady who, just as well as not, may be chosen to lead the discussion on "The Art of the Elizabethan Era" before the Society of Uncommercialized Artists, is a task from which ordinary mortals may justly shrink. But if such misgivings ever had entered the thoughts of the business creator, they found no lodgment there. And the result was both pleasing and profitable.

Here is a fair example of how it worked: Mrs. Pearsons, of the woman's club, called up one morning and said she had the copy ready for her annual report.

"Thank you, madam," Dick answered. "Shall we come and figure on the printing?"

"Oh, no, no," she said, "I will bring it down myself. It is always so interesting to come to your office."

And when the sorority girls published the girls' edition of the *Collegian*, Betty Moore and Pearl Ainslee asked permission to look over the magazine files for ideas. One can probably guess who printed their magazine.

The problem of price was another valuable feature traceable directly to the improved appearance of the office. The problem seemed to diminish in direct ratio to the prosperous appearance of the plant. Before the change price was a big consideration. Not so after the change. The Good Will Printing Company had become prosperous and showed it. As human nature places a lot of confidence in appearance, the benefits thereof were easily reaped. The Good Will Printing Company had graduated from the cheap-grade class; and, for the time being at least, the wolf had been chased from the door.

Thus the affairs of the Good Will Printing Company and its proprietor had changed materially in a short space of time; so much so, in fact, that Dick Farwell and his better half were beginning to look at life from the rosy side. From month to month the balance sheets, resulting from the system of book-keeping John Bruce had insisted upon, showed better and better conditions, while new customers were steadily added—new customers for both the Good Will Printing Company and the printing industry of Abilene. The business creator never looked at another printer's customers. "I have made it a rule never to fish in another man's creek," he said. He had made the boast to John Bruce that he "created his own orders," and he made his boast good from the start. Dick's first move after this change in his financial affairs was to apply for membership in the printers' association and in the Rotary club, both as an appreciation of what he owed John Bruce and as a mark of business standing. He wished to show the printers of Abilene that he now really belonged.



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Gold Leaf Work

An Indiana printer writes: "In looking over my files of THE INLAND PRINTER of the last few years I have found no mention of gold leaf work as pertaining to leather book covers. We have had some trouble in the last few months with the gold leaf not adhering smoothly on type lettering, although we are using the same formulas for sizing as we have for years."

Answer.—You may find a satisfactory method of printing gold leaf described in THE INLAND PRINTER for November, 1925, page 258, at the top of the second column.

Mechanical Chalk Relief Overlay

A New York printer writes: "Please inform me where I can procure the chalk overlay paper for halftone work. Also what can be used for satisfactory printing on the chalk paper, photoengravers' etching, printers' or lithographers' ink; and also what is the powder used for etching the prints? State what kind of powder to use for this etching, and if possible can a camel's hair brush be used for brushing the prints while etching same?"

Answer.—Very full and explicit directions for use come with the mechanical chalk relief overlay outfits which are supplied by A. M. Collins Manufacturing Company, Philadelphia, and George R. Swart & Co., New York city. The etch is a solution of calcium chlorid; the ink is especially made for the purpose and the camel's hair brush may or may not be used, as preferred.

Printing on Glazed Label Paper

A Michigan printer writes: "We are enclosing herewith sample label with which we are experiencing considerable trouble, particularly with the ink. You will note that it is printed on a glazed label sheet from plates on a 12 by 18 Gordon press with automatic feeder. The effect as shown on label enclosed was obtained only by running both colors the second time. When we endeavored to print the red in the usual manner, the sheets picked, and when we reduced the ink to the consistency where it would not pick, it would not cover. We have had the matter up with three different ink companies, and have tried several different kinds of ink, but up to the present writing have not been able to overcome the difficulty of making the ink cover in one run."

Answer.—Cutting the sheets from 20 by 24 to the size you submit leaves rather scant margin for good stripping, which is needed on this job because glazed label paper requires a heavy job ink for good coverage, as you ascertained when you reduced the ink to make stripping easy. The trouble apparently lies in insufficient heat. At a temperature of 75° you should be able to strip the sheet with a good ink on the press. If the pressroom is cold you may print by adding kerosene or petrolatum to the ink and warming it, but if the cold is extreme this makeshift will not help.

Defective Inking

From Washington: "We are enclosing a broadside on which we should like to have your criticism. This piece of printing was done in this office, but we considered it so poor a job that we never sent it out. The pressman says the trouble is the fault of the paper, while the paper salesman lays it to the ink. The job was slip-sheeted on each run, and in some instances the slip-sheets stuck, as on the sample sent you. A good grade of halftone ink was used."

Answer.—It seems that the composition rollers were too hard and the pressroom temperature under 75°, as the trouble is poor distribution. While the paper is not No. 1 enameled book and the halftone ink grades lower than the paper, this job with present makeready would look O. K. if printed in a warm room with good rollers.

Gold Ink Rubs Off

"We are enclosing a sample of a job recently printed by us in gold and black ink. The gold rubs off and we are having a dispute as to the proper method to produce such a job. The job was printed in a long-four form, the stock cut to 7 by 16 to allow for bleed and grippers, run on a pony cylinder, using a mixing gold ink. Kindly give us the benefit of your experience in running gold on enameled paper, and tell us whether you think it possible to run a solid gold background by this method and make it hold."

Answer.—Gold inking has become highly specialized. You will profit by getting gold ink from one of the concerns specializing in metallic inks. They can furnish you with a gold ink that will not rub off. Just one impression is needed. The ordinary gold inks require two impressions on heavy solids if enough drier is added to prevent rubbing off, because the drier tends to cause poor coverage.

Streaky Inking and Static

An Illinois printer requests remedies for static electricity and streaky inking on newspapers he prints.

Answer.—For the static place tinsel around one of the cross rods, connect a copper wire and ground. In addition install either an electric, gas or steam sheet heater, as preferred. For streaky inking (1) get a type-high gage and test all plates that are to go in the form. Reduce the height of high cuts by sandpapering base, and underlay the low cuts. After all units are type high the rollers will have a fair chance to ink the form. If the streaks remain (2) see that the rollers are in good condition, not out of round and in proper contact with ink plate and the vibrators. The contact should show streak from $\frac{1}{8}$ to $\frac{1}{4}$ inch wide. If rollers are not in condition and out of round new rollers are needed. (3) See that the fountain screws are adjusted so that a fairly uniform film of ink, not streaky, is supplied to ink plate by the ductor roller. (4) Have pressroom temperature not less than 75°.

Cover Ink Fails to Dry

A Texas printer writes: "I am sending you sample of a job which was printed as follows: cover white, two runs of cover red, one run of dark red and two runs of green. The inks used were good grade cover inks. The main fault with this job was that the inks would not dry hard as cover inks usually do. Should cover white be used as a size on cover stock? This happened once before."

Answer.—It is regrettable that you had this trouble on such a nice-looking job. The inks down to and including the cover white may still be rubbed off easily. This is an illustration of the uncertainties of the pressman's occupation, beset with unexpected and treacherous difficulties, like the cruise of the sailor or the flight of the aviator. You were led to believe the inks were O. K. and proceeded to print your ground form of cover white on black cover paper. Within a reasonable time, dictated by previous experience, you superimposed the reds and the green. Had the white worked O. K. everything would have been fine. Cover white is one of the best driers among inks. Something may have been wrong with this batch or, as frequently happens with cover white and some other heavy pigments, the vehicle came out of the fountain faster than the pigment. After running a while you may have noted the color was weak and opened up the feed, with the result that you continued to print with an extra thick film of weakly colored varnish, which would require an abnormally long time or an extraordinary heat to dry. Not noticing this and presuming the white was dry in normal time, you laid the other colors on the thick film of varnish, with the result noted. Again, this black cover is quite absorptive and much of the varnish would soak in, leaving the pigment chalky on the surface. You may determine where the trouble lies by distributing some of this cover white well mixed on a small press and pulling a reasonably inked impression. If it does not dry hard over night at a temperature of 75° something is wrong with the ink. If it dries all right and you are sure no foreign matter was mixed with it during the run, it is evident the varnish must have separated from the pigment and the form was flooded. If the white ink stands the drying test and rubs off, the varnish filtered into the stock too fast. This could be corrected by adding some No. 5 varnish. As there is no better primer (or size, as you term it) among cover inks than good cover white, we suggest that the next time such a job comes along you start with two impressions of cover white.

Work-ups

An Iowa pressman writes: "Can you tell me what to do to keep the spacing material from working up in a form of monotype as indicated on enclosed sample? I had a run of 2,500 impressions and the spacing persistently worked up. I had to open the form and shove them down about sixty times before I got the run completed. The job was printed on a fast cylinder job press."

Answer.—Probably you will find much of the trouble was due to the irregular shape of one of the zincs (or electros) on wood and the fact that the other cut on wood was not absolutely square. Having this to contend with and locking up in the center, it is not surprising that work-ups were frequent. Probably shellac is the best available preventive.

How Printers' Carbon Paper Is Made

A Utah printer writes: "Kindly have one of your specialists advise us as to where we can learn or obtain information relative to putting carbon on the backs of printed forms, with the idea of eliminating putting between the sheets of loose carbon paper. Of course you know of and have seen the sales tickets in use in stores where the carbon is on the backs of the sheets. We know that some printers print a carbon ink on these sheets, but believe it is very unsatisfactory compared to the real wax

carbon. Is it not possible for this wax carbon to be placed on sheets after printing (or as they come from the press) — to come off automatically from the type across some method (say roller or brush) which would add the wax carbon as the sheet traveled? In this way we imagine the press would have to be a flatbed, or one of the Gordons with the roll feed attachment. Do you know of anybody now doing this, or anybody investigating its possibilities? Or will you kindly advise us as to the present method in use by printers of these sales tickets? The work we have in mind is for placing the wax carbon on sheets about 8½ by 14, the carbon covering a strip across the 14-inch way about 6 inches wide, leaving a non-carboned margin on each edge of the stock."

Answer.—What is known as printers' carbon paper is made by coating a tissue paper with hot "dope" (as the operators call it) by passing the paper over a steel roll which rotates in the wax-ink or dope in a tank; another chilled steel roll passes over the reverse side of the paper and sets the wax-ink quickly. The various makers of carbon paper have worked out their own secret formulas for the dope and each maker has his own peculiar mechanical equipment. You have choice of three ways to attain your end: (1) improvise tank and steel roller equipment and have an inkmaker make your dope or supply you with materials and formula; (2) buy printers' carbon paper in large quantity from carbon paper maker; (3) print the carbon on the paper on the printing press. But unless you are going into this field on a very large scale we believe you will fare best to buy the paper already coated with carbon on one side and print on the other. If you want to put the carbon on the paper yourself, either with rollers or on the press, you will get expert help by consulting the Ault & Wiborg Company, Cincinnati, who not only make inks of every description but also manufacture carbon paper, typewriter ribbons, and so forth.



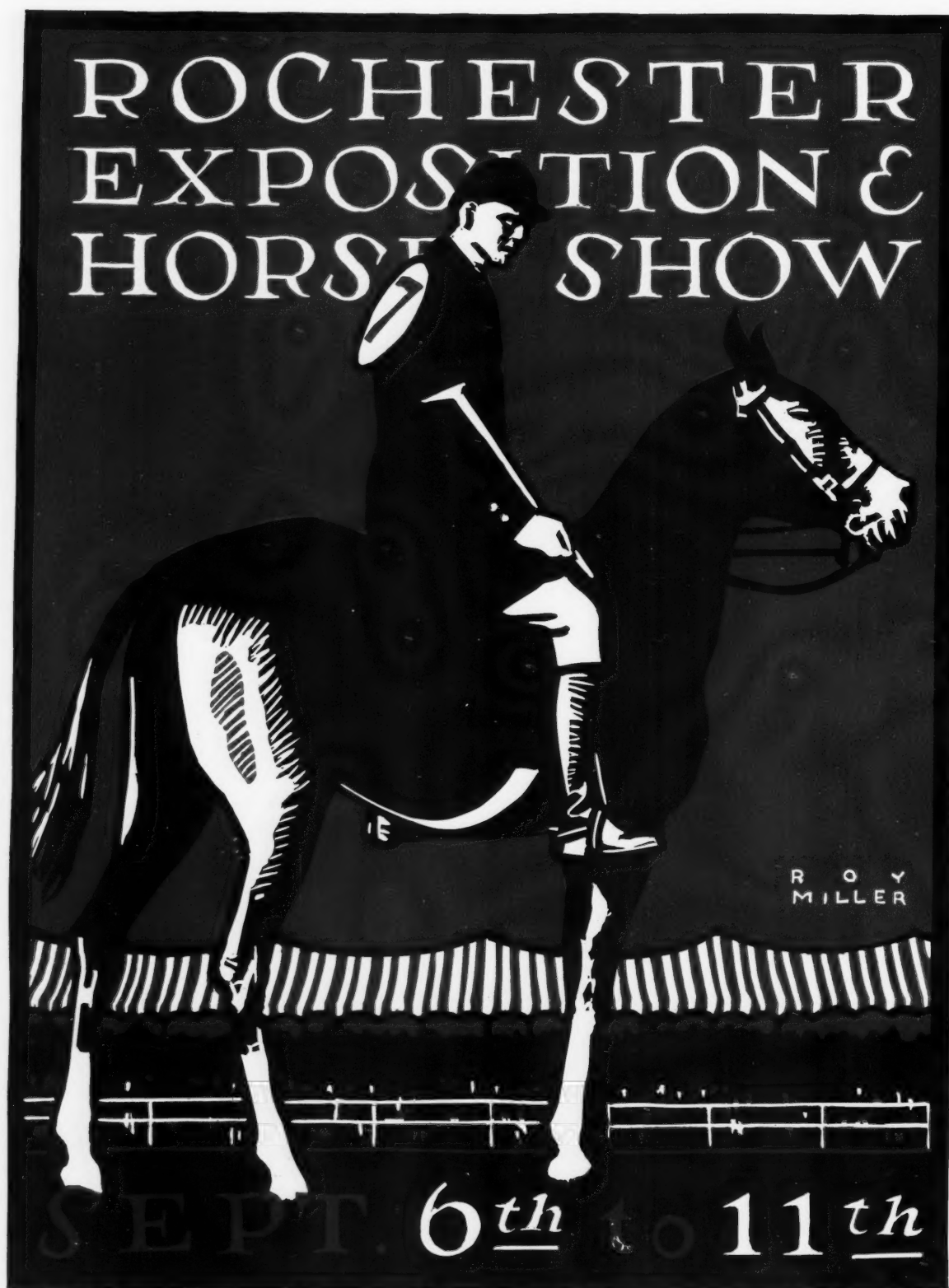
"In the Days That Wuz"—When "Expressive" Words Are Needed
Cartoon by John T. Nolf, Printer-Artist



Again Something New in Printing Plates



FEW weeks ago we saw in a Rochester paper an article under the caption "Medieval Engraving Art Revived by Zinc-oid Company." The opening paragraph aroused our curiosity. It read: "The art of wood engraving, which boasted such exponents as Caxton, Dürer, Holbein and Thomas Bewick from the thirteenth to the nineteenth centuries, but which suffered a decline during the last century, bids fair to be revived by a Rochester concern known as the Zinc-oid Printing Plate Corporation, whose work is attracting considerable attention from many advertising men, artists and printers throughout the country." ¶ It sounded interesting, and, being always on the lookout for something new for readers of THE INLAND PRINTER, we communicated with the Zinc-oid Printing Plate Corporation. The result of that correspondence is this eight-page insert, printed from plates resembling linoleum blocks, but so far superior in working qualities that they will stand a large number of impressions without showing wear; they may also be electrotyped. The zinc-oid surface is close-grained, easily cut and makes possible an ideal distribution of ink. ¶ Several ways of transferring the design to the material are used; in some cases it is sketched directly on the surface; in others, a photographic transfer is required. A good wood engraver will, with a little practice, become an excellent zinc-oid artist. The quality of the work produced is limited only by the skill of the engraver. The reproductions on this and the following pages tell the story better than words.



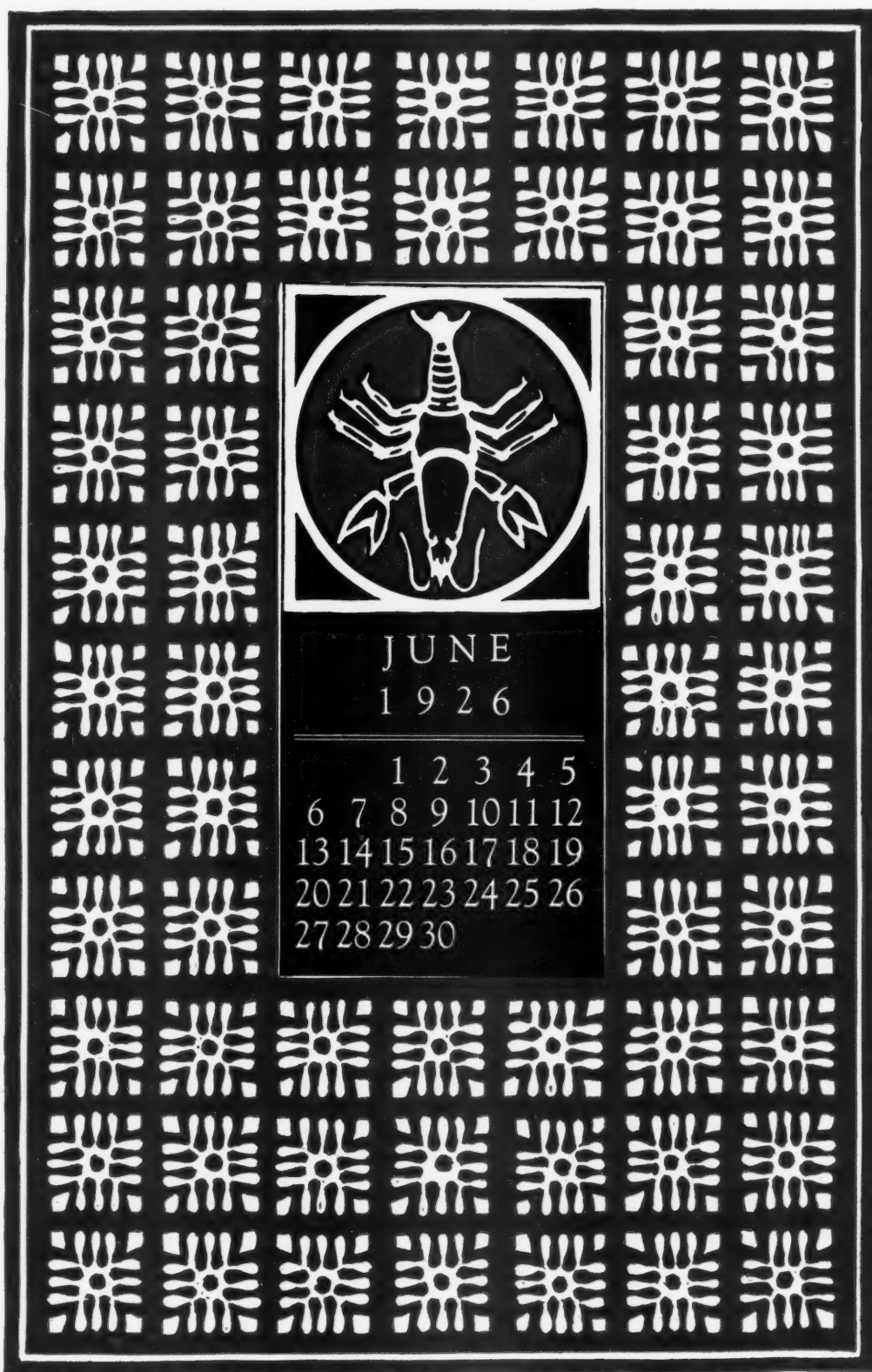
Poster designed by Roy Miller for the Zinc-oid Printing Plate Corporation. Reproduced with permission of the Rochester Exposition and Horse Show. Printed from Zinc-oid Econoplates.



Poster designed by J. Alexander Scott. Reproduced with permission of the Eastman Theater of Rochester.
Printed from Zinc-oid Econoplates.



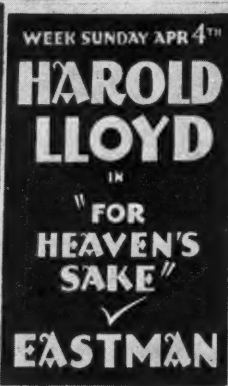
Designed by Chester R. Miller. Printed from Zinc-oid Econoplates engraved by the artist.



Designed by J. Alexander Scott for the Zinc-oid Printing Plate Corporation. Printed from Zinc-oid Econoplates engraved by C. R. Miller. Calendar printed from a zinc etching.



Use
Stromberg-Carlson
Radio Apparatus



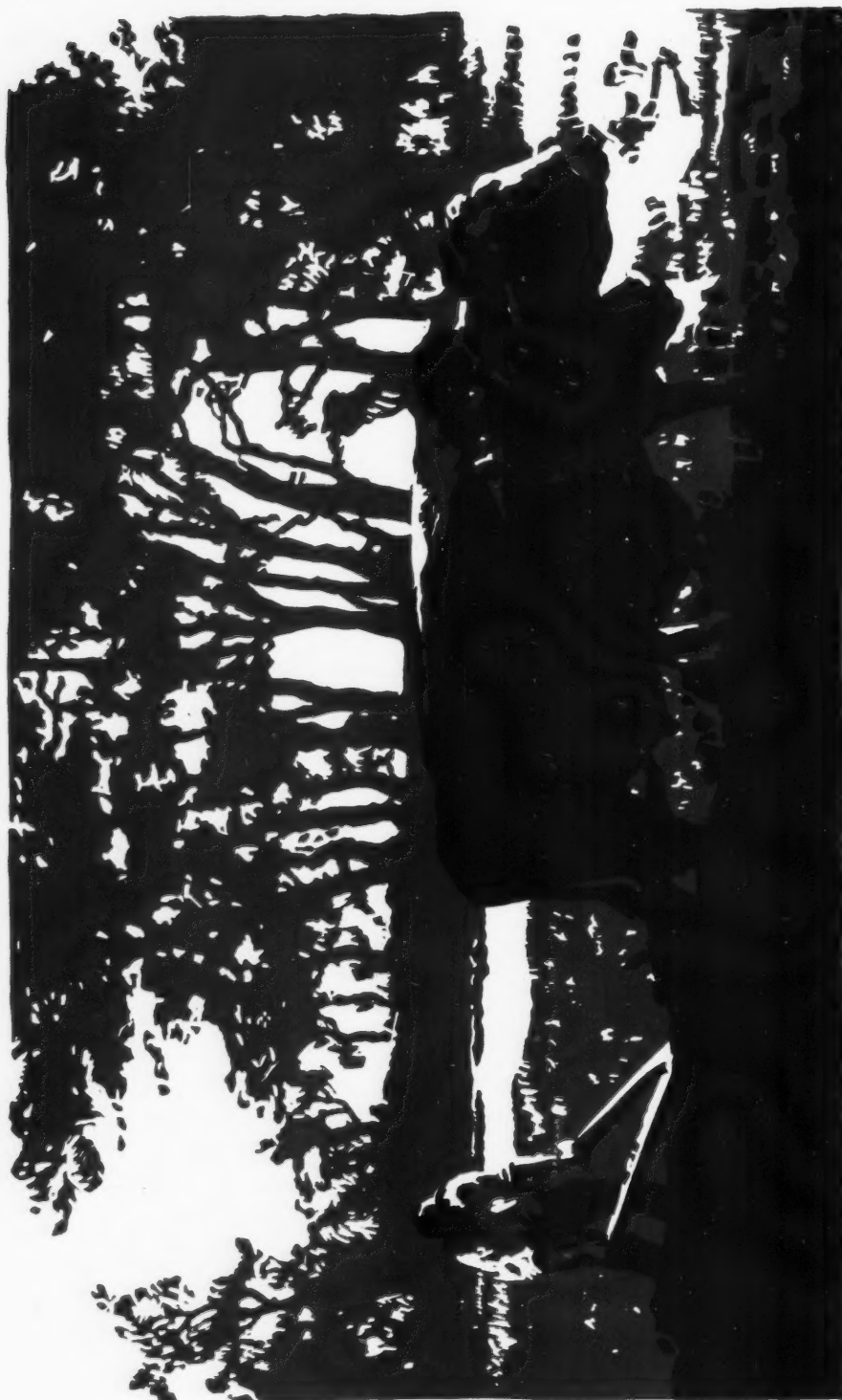
NORTHEASTER
A Real Magnetic Horn

The posters, cards and window banners shown on this page were printed in one, two, three and four colors. The banner at the bottom measures 14 by 60 inches. Zinc etchings were used in conjunction with Zinc-oid Econoplates in the two banners at the top and in the street car card at the lower right. The plates were engraved by the Zinc-oid Printing Plate Corporation.

Christmasse Greetings



Designed by J. Alexander Scott. Reproduced with permission of the Du Bois Press of Rochester. Printed from Zinc-oid
Econoplates engraved by C. R. Miller.



Designed by J. Alexander Scott. Printed from Zinc-oid Eonoplates engraved by C. R. Miller.

TYPOGRAPHY

By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

A Swat at the Swashes

For some time it has seemed there has been a genuine epidemic in the indiscriminate use of swash italic type characters. For some time, too, we have figured something ought to be done about it.

It is regrettable, in fact decidedly too bad, that the type-founders should bring out things that are delightful in those occasional instances where their use is proper — and when, of course, they are properly used — only to have them fall into disrepute, or deserve to, because they are inappropriately or unintelligently used.

We have thought that way about the old Parsons type many, many times; in fact, an issue of THE INLAND PRINTER is not published but in which we must "call" some one — often several — on work in which the outstanding fault is due to the use of Parsons. Yet on occasions, infrequent it is true, that type face has decided advantages. However, just because Parsons creates a free and often refreshing hand-lettered effect on a ticket, envelope or letterhead it doesn't mean it is good for straight-matter composition. Most decidedly it is not, yet we often find relatively large masses of straight-matter composed in it. And many of the capitals are just as conventional, even if clearer, than those of Old English — yet many who will not consider setting whole words in Old English caps, think nothing of doing so with Parsons.

But the reference to Parsons is merely an interpolation to emphasize the unfortunate circumstance of the unlimited use of things that are suited only to limited use, the more regrettable because for such limited use they are quite valuable.

What we started out to do, however, as stated, was to attempt a reformation in the use of swash italic capitals.

One of the definitions of the word "swash" is "bluster," and all its definitions are of similar intent; there is nothing favorable or "fetching" in the word. Contrary to the general belief, swash characters are not new or even of recent origin. Claude Garamond, designer of one of the earliest consistent old style roman faces, seriously altered the italic of Aldus, inventor of the sloped form. He made the capitals of his italic the same height as the ascending lower-case characters, like

"l" and "h," and gave them a more pronounced slant, filling in the gaps occasioned by the inclination with flourishes. This, so far as we can find, was the beginning of the swash italic capitals. Caslon made swash italic characters, as did the designers of the Fell types which were imported from Holland in 1672 for the famous old Oxford University Press. Today they are available in the better old style fonts like Caslon, Garamond and Cloister. The intent of swashes is a commendable

one. Generally stated, it is to enable typographers to begin or end words with a sort of flourish, in which positions only they are acceptable and, we believe, properly employed. When so used, a touch of decoration is imparted that is permissible and very often desirable except on serious and real formal work.

But the very qualities which provide the artistic flourishes often make the use of these characters in the middle of a word decidedly awkward and un-

pleasing, as witness the line "Congratulations" in Fig. 1. If the compositor of this card were setting the line in roman caps., we're sure he would put a little extra space — a copper at least — between the full letters like "N," "U" and "R" to overcome the much slighter variations in white between such characters and those like "O," "A" and "L" in roman than are apparent in this line of swash caps. Seemingly, the impossibility of evening up the white in a line of swash capitals makes the decided unevenness permissible. We state "seemingly" because if it doesn't we're sorry for any one who calls pleasing the varying white in this line, from the extreme represented by that between the "R" and the "A" to the mean between the "G" and the "R," or the "A" and the "T."

Some of the swash letters, like "R," are particularly suited for ending words, although if the next letter can be fitted close by mortising, or in two-color printing, the character may be equally good at the beginning. The "L," for instance, is particularly ridiculous in the middle of a word, also at the end. We consider it good at the start only if the remainder of the word is in lower-case or in capitals of a smaller size. Otherwise it doesn't balance up as to height or size. Indeed, swash characters are much better with lower-case than in all-cap. lines.

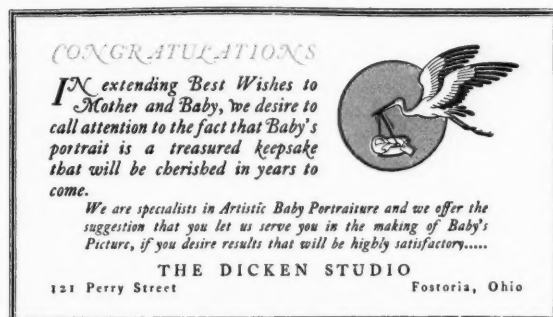


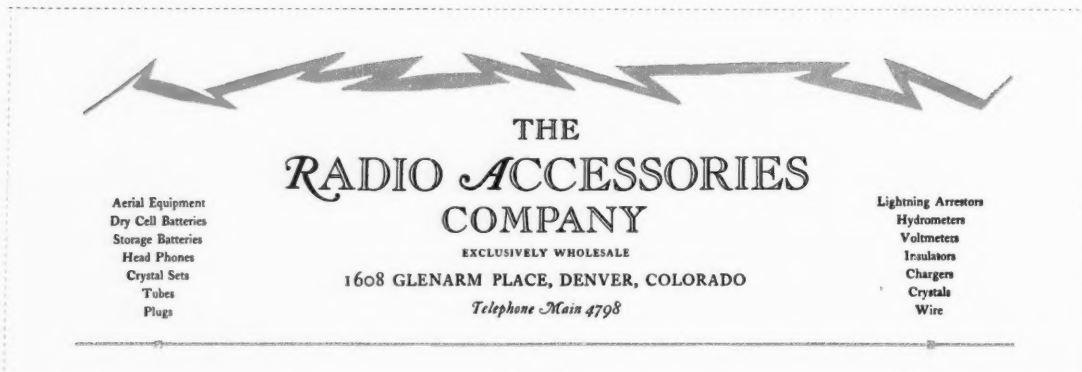
FIG. 1

The "C," it seems most any one should appreciate, is pleasing only at the start of a word and the "E" of most swash fonts — like a "3" reversed — is particularly ugly.

But enough of what seems should be obvious. Recognizing that spacing between capitals should be uniform, most any one should be able to determine where a particular swash is suit-

combination — italic caps. beginning words completed in roman — is decidedly worse. In either case, beginning lower-case words with ornate swash capitals is one thing and the practice with respect to words set wholly in roman caps. is another.

The point referred to as an additional consideration is specifically the dizzy effect of certain characters running one direc-



**THE
RADIO ACCESSORIES
COMPANY**

EXCLUSIVELY WHOLESALE
1608 GLENARM PLACE, DENVER, COLORADO
Telephone Main 4798

Aerial Equipment
Dry Cell Batteries
Storage Batteries
Head Phones
Crystal Sets
Tubes
Plugs

Lightning Arrestors
Hydrometers
Voltmeters
Insulators
Chargers
Crystals
Wire

FIG. 2

able. As a general statement, if the extension or flourish is on the left side the letter must be better at the start of a word; if at the right, then at the end. The real test is in the matter of spacing. But just as too many cooks spoil the broth, so too many swashes spoil the printing. They make too much of a bluster.

When swash italic capitals are used to begin words otherwise set in roman caps., as in Fig. 2, another consideration comes to the fore.

It is very true that when he first devised the italic type, Aldus cut only the lower-case and, perforce, used roman caps. in connection. But just because Aldus had to do that doesn't make the combination a pleasing one, and the reverse com-

tion — the italics in Fig. 2 on a slant — and others a different way, the roman characters perfectly upright. If, just for example, to emphasize the point already made, the roman were a size or two smaller than the swash caps. the effect would be less disagreeable, for the contrast of uprights would then be less pronounced.

It has been claimed that those italic fonts in which some of the characters slope at different angles are desirable in the sense that they impart a sort of restless informality and suggest movement. There is so much that can be done, yea, is done, to obtain such qualities which do not require a compensating loss — for instance, the irregularity — that the claimed advantages would not seem to be real ones.

Advertising Advantages of Broadside-Folders

By ROBERT F. SALADE



BECAUSE of their large size, series of folds, and special features, broadside-folders are among the most powerful forms of direct-mail advertising. Printers in general should devote closer attention to this line. An attractive broadside, printed in two colors, and containing suitable illustrations, can be used successfully in advertising anything from heavy machinery to small merchandise. A large broadside can be designed and made to fold in such a manner that it will *create more and more interest* as the average recipient unfolds it. One good example, planned to advertise a well known make of machines, is briefly described as follows:

The full sheet was 18 by 24 inches in size, a heavy white coated stock, well adapted to fine halftone printing. The text matter and halftones were printed in black, while an original hand-drawn border and several stock ornaments were printed in a bright shade of blue. First, the finished broadside was folded the eighteen-inch way to 18 by 12 inches. The next fold was made the twelve-inch way to make the size 12 by 9 inches. The third and last fold made the size 9 by 6 inches. The broadside was held together at the middle of the "foot" of the mailing size by means of a red paper seal.

When the addressee received one of these pieces, he first saw on its front (at the left-hand side) a few lines of display printed in black over a Ben Day background done in blue. Upon breaking the seal he beheld a handsome example of display typography — on the 9 by 12 section of the sheet — concerning the machine being advertised. Turning this section, in the same way as turning a book page, he next saw a very interesting double-spread advertisement. This was so interesting that it seemed worth while to open the broadside to its full size — 18 by 24 inches. Here was, indeed, a pleasing sight for any lover of beautiful typography and fine color printing. This section incorporated three halftone pictures showing different views of the machine. So inviting was the matter on this sheet that one was persuaded to read and study the facts. The best had been saved until the last, and here is where the sales power of a broadside-folder of this class accomplishes its most effective work. Of course, this style of broadside can be made in other sizes to fit any possible requirement.

DIRECT ADVERTISING of the right kind is the cheapest commodity within the reach of the buyer, because it gives big returns on a small investment.

Edward L. Stone, Famous Printer and Book Lover

By ROBERT F. SALADE

AFTER having recently enjoyed the privilege of spending a few days with Edward L. Stone at his home in Roanoke, Virginia, I feel that I am in a position to write at least a brief biography of this famous American printer. It is a well known fact, however, that the "Sage of Roanoke" is engaged in many other business activities in addition to printing, but in this article I desire to refer particularly to his splendid work in the graphic arts, and I also hope to present an interesting "sketch" of the man himself.

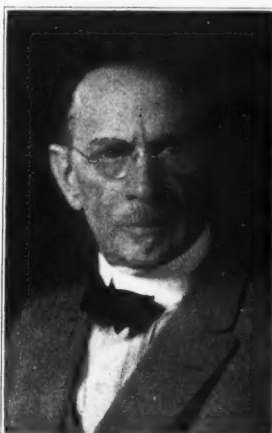
Edward L. Stone was born at Liberty, Virginia (now Bedford City), September 15, 1864. Thus, at the time of this writing, he is about sixty-two years old; but he is the most youthful man of that age I have ever met. Of course, sixty-two is not at all old in these lively days, and Mr. Stone is always so alert, cheerful and sprightly that undoubtedly he will remain a young fellow until the end of his time. In 1924, when only sixty years old, he held the remarkable record of having celebrated his golden anniversary of his connection with the printing business. At that time an informal luncheon was held in New York city, with Norman T. A. Munder, John Clyde Oswald, Edmund G. Gress, Fred T. Singleton and J. Thomas Willing present, and it was then suggested that a new national organization, to be called "The Quadragintas," be formed, with those present and with Edward L. Stone as members. And, because of Mr. Stone's fifty years of service in the printing industry, his love of books and fine printing and his genial disposition, it was decided by the charter members to elect him president, secretary, treasurer and "everything" of the new organization, with headquarters at Roanoke.

Mr. Stone accepted this honor and subsequently became "Em Quad" of The Quadragintas, the other members being known as "En

throughout the United States that it was found necessary to call a halt. The membership was limited to forty members, and it has been deemed advisable to postpone the election of additional En Quads until some better plan for reorganization of this unique club has been worked out.

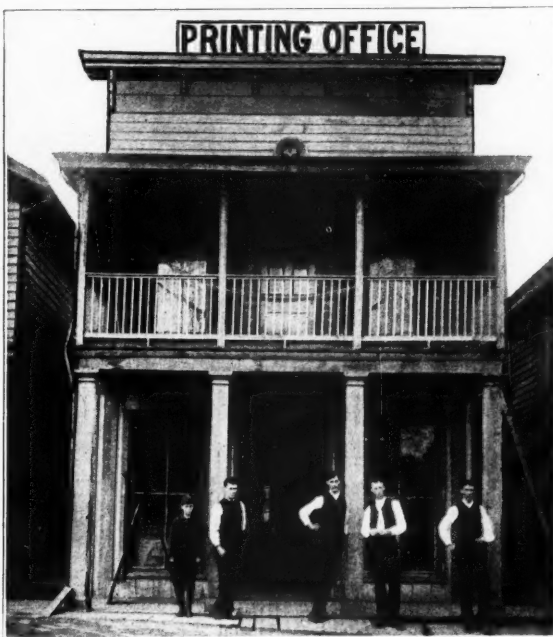
The history of Edward L. Stone, and of the internationally known printing company which bears his name, reads much like a romance: After having received a public school education in Liberty, Edward, at the early age of eleven, took a job as apprentice in a small printing office located in the home town. Several years later young Stone accepted a more promising position with J. P. Bell, then the most progressive printer of Lynchburg.

In June, 1882, the Shenandoah Valley railway was completed to Roanoke, and then the little way-station there took on new life and activity. The wonderful growth and development of Roanoke began with the completion of that railroad, and the great strides made by the town in 1882 soon attracted the attention of outside business concerns and investors, one of which was J. P. Bell, the Lynchburg printer referred to. Foreseeing a brilliant future for the then small city, Mr. Bell determined to open a printing office there. Consequently, in July, 1883, he and young Stone arrived in Roanoke and set up a printery in a small frame building on Commerce street, opposite the old Trout House. Samuel G. Fields, of Abingdon, was appointed manager of the new business, and he was ably assisted by Ed Stone. The mechanical equipment of the plant consisted of two Gordon presses, a few cases of body type, several dozen fonts of display type and the essential tools for a small office. Previous to the time this business was established there were two other small print shops in Roanoke, but within a short space of time the Bell venture made great headway, although



Edward L. Stone

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The Beginnings of the Stone Printing & Manufacturing Company



Five-Year Service Medal

Quads." The success of this movement was astonishing. Applications for membership came pouring in so rapidly from the forty-year printers



Ten-Year Service Medal

from a financial standpoint its progress during the first few years was far from satisfactory. In 1885 Mr. Fields, the manager, died. Fate would

have it that Ed Stone, who was then only about twenty years old, was to take Fields' place. Mr. Bell did not appoint the young printer to that important post without due consideration. For some time past he had noticed that Ed possessed marked business ability. The new manager soon developed those progressive and aggressive business traits which have characterized all his latter life.

By the year 1887 the business of the Bell Printing & Manufacturing Company had expanded to such an extent that it was necessary to install two new presses, a large amount of new type and a two horse-power steam engine to operate the



Exterior View of Present Stone Printing Company Building

machinery. The future for the firm seemed bright, indeed, when suddenly on February 28, 1889, the plant was almost entirely destroyed by fire. As Mr. Stone often says, however, although that event was disastrous in its effect, it proved to be a special dispensation of Providence, for it was, apparently, designed to make the firm build up a more prosperous business. Acting upon Mr. Stone's advice, the company placed orders for larger presses, new type faces and other new equipment. A short time after the fire the firm leased the second and third floors of the Gale building, located on Jefferson street, and here the new plant was installed.

From that time onward the Bell business steadily grew to larger proportions. By the year 1890 a working force of thirty-three was essential to handle the volume of business. In the meantime, more equipment had been purchased for the plant. In the year 1891 J. P. Bell retired from the presidency of the company and the controlling interest was purchased by Edward L. Stone, J. B. Fishburn and T. T. Fishburn. At this time the capacity of the plant was practically doubled. Ed Stone succeeded Mr. Bell as president. Under the leadership of Mr. Stone the business expanded by leaps and bounds. It soon developed into a national business. In September, 1891, the reorganized company moved into its own three-story brick building on North Jefferson street. In 1892 the corporate name of the concern was changed to The Stone Printing & Manufacturing Company—a name which today is favorably known throughout America. In the writer's opinion, it is that name more than any other that has helped "put Roanoke on the map" in a prominent way, and it was Ed Stone who played the most important part in this remarkable accomplishment.

In subsequent years the building on North Jefferson street was doubled and tripled in size to provide for the constantly growing business. As time advanced a still larger building was found necessary, and the company was not slow in having it

planned and erected. The present home of the company was completed in 1907. It is of two stories and basement; has a frontage of 218 feet and a depth of 110 feet. The front is constructed of dimension native blue limestone, and two sides are of the same material, making it one of the best looking printing establishments in the country. There is a total floor space of more than 50,000 square feet. All foundations, beams, columns, floors and stairways are of reinforced concrete. The entire plant is of the modern daylight type, having many windows on all four sides. At the present time the company is employing from 150 to 200 skilled workers, and is operating one of the best equipped printing plants in America.

On the occasion of the company's thirtieth anniversary in 1913, Mr. Stone, speaking of its success, said:

The result is the culmination of thirty years of hard work, constancy of purpose, unlimited hours of careful study and observation, and a desire to do what the management has undertaken. We value our reputation, and in every transaction we endeavor to give satisfaction. But the "house spirit," confidence, loyalty and faithful service of our employees and the efficient management of our officers really answers the question.

Many of the employees have been in continuous service with the company for periods of from ten to thirty-five years, including officers of the organization. When employees have been with the company for five years they are given a silver medal. For ten years' service a silver bar is added to the silver medal; for fifteen years' service a gold bar is added; those who have been with the company for twenty years receive a solid gold medal; and gold bars are added to the gold medal, properly inscribed, to indicate additional five-year periods of service. Edward L. Stone holds a forty-year gold medal, while his brother, Albert A. Stone, who is now president of the company, holds a thirty-five-year gold medal. Both the silver and gold medals were designed and struck by Tiffany, of New York city. The front of a medal contains a portrait of Edward L. Stone in bas-relief. On the reverse side is an opened-book design, lettered with the full name of the company.

The Stone Printing & Manufacturing Company celebrated its fortieth anniversary in July, 1923. Its capital stock is now more than \$350,000.



Edward L. Stone in His Office Library

For many years the company has been specializing in such lines as railroad tariffs, business stationery, twelve-sheet calendars and commercial printing in general. The company is producing these calendars, printed and illustrated in colors, for many hundreds of large manufacturing concerns located in every state of the Union, and in many instances illustrations are made to special order to suit the requirements of each and every customer. Great quantities of printed matter are also being produced for railroads, mining companies, banks and trust companies, and for large business concerns in general.

It is interesting to note the fact that the company was one of the first printing concerns to specialize in school, college and university annuals, catalogues, brochures, class books and similar lines. The company numbers among its customers not only many schools, colleges, institutes and universities of Virginia, but also many of the leading educational institutions of the southern states. This class of business dates back to 1890.

The company has long been noted for both fine typography and excellent quality of process color printing. At the Jamestown Tercentennial Exposition, held at Hampton Roads in 1907, commemorating the first permanent English settlement in America, the Stone company had an attractive exhibition, consisting of some of the best specimens of its printing, book-binding, colorwork and wash drawings. The jury of awards conferred the bronze medal upon The Stone Printing & Manufacturing Company for that exhibit.



Part of Pressroom of the Stone Printing Company

No doubt many readers will recall the Fourth District Typothetae Federation convention which was held at Wilmington, Delaware, April 17 and 18, 1925. Many members of the organization had exhibits of their work, among them the Stone company, and I am glad to say that this firm captured three different prizes: It was awarded the first prize for office stationery; the first prize for booklets and catalogues, and the second prize for printers' own advertising. Here is a record that any printing concern could well feel proud of.

This company was also awarded prizes at the Fourth District Typothetae Federation conventions held at Winston-Salem, February, 1923, and at Norfolk, September, 1924.

Edward L. Stone is an enthusiastic member (and honorary vice-president) of the American Institute of Graphic Arts, New York city. By the time this article is published numerous readers will be familiar with the fact that the Stone company has recently contributed "Keepsake No. 21" to members of this institute. It consists of a photographic facsimile of "Typographia, An Ode to Printing," one of the earliest books printed by William Parks, at Williamsburg, Virginia, and dated 1730. With his own hands Mr. Stone set the type matter for the introductory pages of this unique keepsake. I was very fortunate in being one of the first to see a copy of this work (in Mr. Stone's private library), and since then I have received my own copy from the institute. Some authorities on old books declare that "Typographia, An Ode to Printing" was the first book printed in Virginia. Only one copy of this book is known to be in existence, and that copy is in the John Carter Brown Library at Providence. By special permission from this library Mr. Stone obtained the photographs of the pages of the rare book, from which photoengravings were made, and from these plates the keepsake was printed in the plant of the company.

If I were a portrait painter I would love to paint Ed Stone's portrait, because of his bright, kindly eyes; the lines denoting fine character in his face; his unmistakable expression of culture and refinement; the deep lines around his mouth indicating sense of humor; high forehead denoting intelligence. Every line in his face tells something about his really great character.

In a brief manner Mr. Stone has written his own "likes" and "dislikes," and though his "list" has not been completed by any means, what he has hastily written gives a good idea of his character, and for that reason I will reproduce the list. Note the antonym, as opposed to each "like" word mentioned:

LIKES	DISLIKES
Quietude	Noise
Harmony	Discord
News	Scandal and gossip
Intelligent conversation	Ordinary argument
Knowledge	Ignorance
Contentment	Disturbance
Peace	War
Coöperation	Competition
Progress	Boosting
Masters	Bosses
Thoughtful opinions	Opinionated thought
Personal training	Teaching the crowd
Preventive attention	Curative effort
Free thought	Free speech
Freedom	Unlimited latitude
Statesmanship	Politics
Poker	Mah Jongg
Fundamentals	Mere form
We	Personal I
Good form	Caprice of fashion
"A glass of wine, a book and thou"	Inebriates
A good story	Coarseness
Suggestions	Prohibitions
Psalms 119:9-23	?
Montaigne	Elinor Glyn, etc.
Sincerity	Hypocrisy
Generosity	Grasping
Forgiving	Hatred
The "kid glove"	The mailed fist

Mr. Stone has become notable for his "That reminds me" jokes, short stories and anecdotes. He knows how to tell really funny jokes, and his sense of humor is delightful. Of course, he has a fish story, and it is a true one, too, but lack of space will not allow me to publish it.

At his handsome home Mr. Stone has a collection of rare books which is quite unique and comprehensive. The Edward L. Stone library referred to here is already famous, but is bound to become more renowned among book lovers everywhere as time goes on. I have spent several of the most happy evenings of my life with Mr. Stone in this library, which contains thousands of examples of the early master printers and of the great modern printers. Mr. Stone is a *true* book lover, and not one who merely collects rare books as a hobby. He *knows* the works of both the early printers and the great modern printers as few other book collectors know them. To hear him talk on this subject is a pleasure for anyone interested in the "Art preservative of every art."

His good work for typothetae and similar organizations is generally known. He was one of the pioneers in perfecting and establishing the Standard cost system in the printing and other industries. He was a member of the executive council and cost commission of the United Typothetae and Franklin Clubs of America, and is a member of the better printing committee. For the U. T. A. he has also served as a member of the executive committee, a member of the cost commission and of the legislative committee. He was president of the Virginia Printers' Cost Congress, and was on the board of directors of the same organization.

John Clyde Oswald has humorously referred to Ed Stone as the leading "jiner" of organizations in this country. There is much truth in that reference, for at the present time Mr. Stone is a member of the following organizations: United Typothetae of America; life member, National Geographic Society; life member, Virginia Historical Society, Richmond; Westmoreland Club, Richmond; Piedmont Club, Lynchburg;

Manufacturers' Club, Philadelphia; Huntingdon Valley Country Club, Philadelphia; American Institute of Graphic Arts (honorary vice-president), New York city; Grolier Club, New York city; director member, University Club, Roanoke; Shenandoah Club, Roanoke; Roanoke Gun Club, Roanoke; Roanoke Country Club; Roanoke Dinner Dance Club; Associated Advertising Clubs of the World; Bibliographical Society of London, England; Miami Anglers' Club, Miami; Bimini Club, British West Indies; Roanoke German Club, Roanoke; International Benjamin Franklin Society, New York city; charter member, Lee Highway Association, Washington; Virginia Historic Highway Association, Lynchburg; board of trustees, Roanoke Community Fund; board of trustees, Committee to Assist the Blind; fellow of American Geographic Society; Chamber of Commerce (past president), Roanoke; Quadragintas Club, Roanoke; Southwest Virginia Historical Society, Roanoke.

But the above list is not "even the half of it," as the saying goes. Mr. Stone's remarkable executive ability has enabled him to serve as president, vice-president or director of many large business or manufacturing companies. He is a vice-president and director of the First National Exchange Bank, Roanoke, the Walker Machine & Foundry Corporation and of the Borderland Coal Sales Company. He is also a director of the Virginia Bridge & Iron Company, Roanoke; the Borderland Coal Corporation, the Roanoke Auditorium Company, etc.

Ed Stone as a big business man also went into many other lines of business on every side. He even bought a mountain in Roanoke, which is now called "Stone Mountain," and which he hopes to develop in some useful manner later on.

Fine as are the accomplishments of this man, the depth of his humility is expressed in these, his own words, to me: "So much to learn, so little we know."

How to Make Mitered Corners Join

By ARTHUR H. FARROW



MAKING brass rule mitered corners join is a source of constant trouble in the average composing room. All kinds of expedients are resorted to in order to make the corners print without showing gaps. Wax, tin-foil, patent preparations — even chewing gum — are often tried with mediocre success. Much valuable time — to say nothing of the accompanying irritation — is wasted in composing room and pressroom trying to fix imperfect corners. Even the best grade of typography often fails because of faulty rule joining.

All printers are familiar with the American Type Founders Company's big blue specimen book and catalogue and the many other pieces of fine advertising matter sent out by this concern from their specimen printing department at Jersey City. How the perfect brass rule corners seen in this work are obtained has long been a mystery to typographers. When talking "shop" many conjectures are ventured as to the way it is accomplished. One of the most prevalent suppositions is that the rules are either soldered or brazed.

It will come as a surprise to most printers to learn that these theories are entirely wrong. Absolutely nothing of the kind would be tolerated at the typefoundry. The whole secret lies in the accuracy of cutting and mitering the rules. If one thinks it over for a moment he will realize that this is the logical solution to the problem. If a rule is cut a point — or even a half-point — shorter than the measure, it stands to reason that it will not join perfectly — it is not possible. Cut and miter your rules perfectly and they will join perfectly. It is done every day at the foundry by the ordinary compositors and can be done just as well in any composing room.

Many printers will be interested to know just how mitered corners are handled in the specimen printing department at Jersey City. The work is all done on exactly the same type of mitering machine as is used in your composing room. The Hansen machine is a general favorite and does the work very satisfactorily.

The first thing to do is to make up a "rule-cutting stick." Select an ordinary composing stick, ten or twelve inches long — the old-fashioned kind which you set with quads — and keep it for this purpose.

Without disparaging composing sticks that automatically set to em and en measures, for general work where accuracy is essential the old-fashioned composing stick, set to quads, is

the most satisfactory. A supply of new twenty-four-point quads should be kept for the sole purpose of setting sticks.

Next we need some new twenty-four-point two-em quads (24 by 48), two pieces of six-point brass rule about four ems square, and a forty-eight or sixty point quad (a battered cap, letter or ornament will do).

Set the stick as wide as possible (the exact measure is not important) and put in one or two of the twenty-four-point quads, follow this with one of the pieces of six-point brass rule, then make up with twenty-four-point quads the measure of the rule you want to miter and insert the other piece of six-point brass rule. Fill out the remaining space in the stick with twenty-four-point quads and use the forty-eight or sixty point piece at the end to tighten the line. A few one-point and two-point spaces can be used for justification and will be useful for making up odd measures.

Between the two pieces of six-point rule you will now have an accurate measure and one that can be changed in an instant without breaking the stick.

Cutting and mitering the rule is done in the following manner: Cut the rule about six points longer than the desired measure. Miter left end very carefully; then miter the right end so that it fits snugly in the measure. Take a small file and carefully remove all burrs from the sides and the bottom of the rule. That's all there is to it — but never forget that it is accuracy that does the trick. It is just as easy to do it right the first time as to spend a lot of time later patching up mistakes.

After the four rules of the border have been properly cut and mitered, use a metal corner quad at each corner to hold the rules in position. This is a most desirable practice, but it is one that is frequently neglected. Metal corner quads are inexpensive and a supply of them should be found in every composing room. They will save their cost many times over.

Three-point brass rule stands up better than the two-point generally used. Brass rule to most printers means just hair-line face — they do not seem to know that it is obtainable in a great variety of faces. For most purposes the quarter-point face is preferable to the hair-line face so commonly used.

What has been said about brass rule applies equally well to monotype and linotype rule.

Keep the knife of your mitering machine sharp and properly adjusted. Heavy rule should be cut on the saw-trimmer. Cut and miter your rules accurately as outlined above, and you will wonder why you have not thought of this way before.

DIRECT ADVERTISING

By ROBERT E. RAMSAY

Author "Effective House-Organ," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Direct Advertising to Produce Direct Inquiries

Permit the writer to preface this article, one of a series on the various functions of direct advertising, with a paragraph quoted from an article entitled "Is Direct Mail Losing Its Directions?" appearing in a current (April 21, 1926) issue of *Advertising and Selling Fortnightly*:

Direct mail has laid itself open to one very grave objection — wholesale selling attacks, lack of selection. Many periodicals are woefully crowded with advertising, but the mails are vastly more so. If direct mail is ever to function accurately and safely, this broadside of buckshot must be reduced to systematic rifle fire. Those vague generalities — mailing list, opening shot, follow-ups, must be altered to read: water-tight list and vastly more expert progressive selling psychology. Otherwise, if the amazing avalanche of mail going nowhere in particular continues to grow, we shall all have a feeling that the entire structure of direct-mail advertising is coming down about our ears.

The writer does not wholly agree with either the article itself — apparently written to bring replies from readers — or this paragraph. Yet it lends a peculiar point to the function we shall discuss in this month's study — *direct advertising to produce direct inquiries*.

The writer does not agree with the statement that the mails are "vastly more crowded" than publications — for instance, the issue of the *Fortnightly* which carries this very article carries no less than ninety-one *separate and distinct display advertisements*, while the April 25, 1926, issue of the New York *Herald-Tribune* carried no less than 750 separate and distinct display advertisements, eliminating from the count all classified advertising, all theatrical and musical announcements, and similar distinctly classified appeals. This family into which this single issue of a daily newspaper brought 750 different advertisements *does not receive 750 direct-mail appeals in a whole year!*

If you add to these figures of 91 and 750 the advertisements appearing in publications regularly reaching this address, numbering a dozen or more, you will find the "avalanche" of advertising is not coming in via the direct-mail entrance, but via the publication one.

With the basic *principle* brought out by *Fortnightly's* unnamed writer we are in agreement — that much direct advertising planned by printers for themselves and for their clients is losing some of its directions.

One important thing necessary for every successful trip, whether you take it by motor car, railroad train, interurban, bus or walk, is to have a destination — to know for what point you are heading — in other words, have a definite aim.

In certain instances the one aim that should be sought by direct mail is *the securing of an inquiry*.

Inquiries come in more varieties than Heinz' makes of pickles. We recently heard a number of salesmen for a direct-advertising printer say that they wanted "more live, warm leads." Then followed much talk leading nowhere on the value of a lead, what a curiosity seeker was, and what a "real live lead" was.

Only a little analysis is necessary to show that not even the inquirer himself always knows whether he is sincerely interested and *thinking of buying at the time he casually inquires*.

Suppose we take a specific case. About a year ago the writer of this article saw a small newspaper advertisement seeking *inquiries* from those who would like to join a golf club. He inquired. The salesman called, gave full information and left. The subject of joining the club was given consideration and decided in the negative from at least two different angles.

Recently that same golf club ran quite a large advertisement in the same publication in which the original and smaller advertisement appeared. The writer again inquired, another salesman called, and doubtless reported to the manager that the lead was a "live one," for little talk was necessary, and after a day or two application was signed and the sale consummated.

The salesman a year before doubtless reported: "This inquirer is an advertising man; must be handling the advertising of a competing club, for though I told him everything, I could not sell him, and he apparently was just a curiosity seeker."

Instances galore such as this could be cited. Change of circumstances, financial conditions, health, change of trends, any one of a dozen things may keep the inquiry from developing into a sale. Or the best of inquiries from the "heat" standpoint may develop into cold potatoes through no fault on the part of the advertiser or his advertising. Another example, some two weeks prior to the writing of this article the writer got a letter from a vice-president of a manufacturing concern making an inquiry for the writer to call. The letter was not prompted by any type of advertising appeal, but came through the word-of-mouth recommendation of another client of the writer's service organization. If there ever was a "live lead," that was it — no inducement had been offered to secure the lead or inquiry; not a "free book," nor even a request for permission to call. The letter said in part: "This is not an order, but we feel sure that we can get together and use your

services." Yet at the time of the call, some two weeks after the inquiry, because it was an out-of-town trip and had to be made in connection with some others in that section, no sale developed. Why? Because in the intervening period of two weeks the concern had booked more orders than they could manufacture for the next several months.

Like the individual who did not roof his house — he did not need it when the day was clear, and when it was raining he could not do it — this manufacturer was going to do some sales-promotion work because his factory needed orders right then, and he could not be shown (at least by the writer) the wisdom of planning for lack of orders when he happened to be in plenty.

Inquiries vary, then, in degree, though it is obvious that the more pressure you use to get them the more likelihood there is of their not being a "hardy" variety. If you offer every one who signs and mails back a card five dollars in gold for the doing thereof, the chances are the inquiries will be of less value on the average than if you offered two dollars in currency for the same operation. Substitute books, data, reports and such other "bait" for the money referred to in these two instances and you have the principle clearly before you.

House-organs, without return cards, are not supposed to be productive of direct answers or inquiries. In the March, 1926, issue of *Talks in Ten Point*, published by Rogers & Co., New York and Chicago, we read on page 5:

It is nearly eighteen months since one of the officers of the Hartford Steam Boiler Inspection and Insurance Company walked into our office carrying a copy of *Talks in Ten Point*.

He had been reading in various issues of what we were doing for others and he wondered if we could do anything for him. He was interested but skeptical. He told us frankly that others had tried in vain to hit upon a workable plan for his problems, but that if we wanted to make recommendations he would gladly consider them.

A "warm, live lead" that, of course. But judging from its wording the same executive had talked to other printer-producers in almost the same terms, and in the earlier cases no order had appeared because the producers had not brought out what the buyer thought would answer his advertising need. Apparently, he was not approached from the right angle.

Suppose we let Rogers & Co. tell us just what they did in this case, which is a typical example of one inquiry-producing campaign:

We did more than make recommendations; we made a thorough analysis of boiler insurance, and then suggested a plan which was so simple and yet so specific that it was immediately deemed worthy of a trial. This plan consisted of dual-use letters, each featuring one point of the Hartford service, mailed biweekly to manufacturers whose boilers were not protected by Hartford inspection and insur-

ance. The tryout in one territory brought enough premiums from new business to justify a complete campaign in every sales territory.

And no wonder. The more we studied this business the more surprised we were to find so many practically unknown advantages included in a Hartford policy. We found that those insured were getting far more than they realized, and we decided that those uninsured would not pass up such a good proposition if they *knew* about it. But boiler insurance had been allowed to ride along with the growth of all kinds of insurance, and the inspection features, applying only to boiler insurance, had been taken for granted, or altogether overlooked by the buying public.

The Rogers & Co. study found a number of points which needed to be ground out regularly before the prospect's eyes — as it were. New slants were considered good methods of producing inquiries from those who might buy. Again quoting the producer's own words:

The logical course, then, was to force these points emphatically upon the attention of prospects. Many means were considered, but the choice finally narrowed down to the present form, the dual-use letter. The men who were to receive these messages were busy executives, and a crisp, alert, pungent message which could be visualized and mentally assimilated at a glance would have far more weight than a lengthier approach. The dual-use letter combined all these advantages. Its brilliant orange flap, with the reproduction of several forceful, terse hand-written words on its cover, attracted the eye immediately. On the inside was a dramatic picture in keeping with the subject, also a brief explanation of the picture. The whole idea was driven home by a letter of three or four short paragraphs, bringing out one point in a way which was readily grasped, and which immediately "struck home." The results of this campaign were so gratifying

that the Hartford Steam Boiler Inspection and Insurance Company is "sold" on the value of direct advertising in merchandising their service.

The same printer-producers summed up the principles of inquiries in an earlier issue of their house-organ when they wrote:

The first tangible evidence that any kind of advertising is on the job and working is the *inquiry* for information or for the product. However (and this is a point that will stand emphasis), inquiries materialize in many shapes and forms. The inquiry sometimes shapes itself in the form of a question over the counter of the retailer, a telephone call to the dealer for information, or a written request for more information from the manufacturer.

There are instances where it is less expensive to produce inquiries through some other type of advertising than through direct mail and then use the mails, or other methods of salesmanship, for getting the orders. The Woman's Institute of Scranton gets all of its inquiries from publication advertisements and *makes all of its sales through mail efforts*; while the Alexander Hamilton Institute, though it has made more than

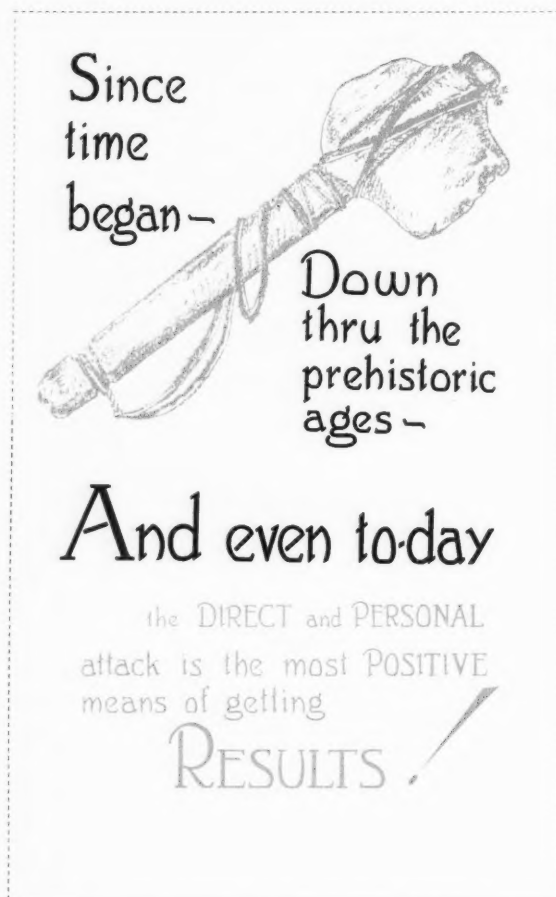


FIG. 1.— Front page of a broadside sent out by The Horn-Shafer Company to solicit inquiries for their printing service.

one attempt to get inquiries in volume at a fair price through mails, likewise gets most of its inquiries through publication appeals and then turns them into sales through the efforts of personal salesmen.

Assuming that a study as careful as that made by Rogers & Co. in the case of the Hartford Boiler Insurance proposition indicates that *inquiries* should be the first step in the campaign, then the cost of getting inquiries through various methods should be checked and the least expensive method used for this part of the job.

Turning now for a moment to the sale of printers' services to their customers, we can make this abstract principle concrete. Every manufacturer, wholesaler and retailer needs more or less of the services that a printer can supply. But every prospect has been getting printing and printing service from some source before—unless it is a brand new concern. And these present connections either have material in work, forms standing or personal contacts which are the ties which bind that prospect of yours to the other producer, for the present at least. Likewise, out of each 1,000 prospects a certain small number are dissatisfied, want to make a change, feel the need of using direct advertising, for instance, and may not have faith in the ability of their present suppliers to produce it for them.

Here the problem is simple—how are we going to find out of each 1,000 prospects those who *might* be interested in our services? If we could call on each of them and catch them in the right frame of mind at the time of the call, we could find out our best prospects; but that would take time and be expensive. We decide instead to get inquiries from those who *may*

be interested in our services—for any one of the following reasons: (1) Immediate need; (2) unrealized but vaguely felt need; (3) dissatisfaction with present source of supply; (4) culmination of a thought originated through reading or hearing of some other concern's success; (5) temporary feeling against whatever methods now used; (6) idle curiosity; (7) "nose for news"—wanting to learn and often buying when having learned; (8) price (present method costing too much, seeking new methods); (9) quality of work inferior, with perhaps no fault on part of present supplier; (10) convenient to make a change right now.

If a printer mailed a card with merely name, address and business upon it, he *might* get one inquiry out of the 1,000—some one who had a need right that moment for a printer, and for some reason did not want to go back to his old sources of supply.

If that card read "John Doe & Co., Direct Advertising, House-Organ and Printing Production," and the prospect was thinking of getting out a house-organ, he might inquire—if he were one of the 1,000; and at least there would be a possibility that more of the 1,000 would inquire than from the first type of mailing.

Add another line, "Send for Free Booklet," and the number who will inquire will mount up. Make it read "Send for Valuable Free Booklet," and there will be still more. In short, the number will mount in direct ratio as the appeal of the "bait" broadens.

Through the use of the following letter, D. Appleton & Co., publishers of the writer's three books, got forty per cent in inquiries. The letter was multigraphed, filled in, and mailed

DIRECT ADVERTISING

—the most direct, personal and powerful
weapon of modern selling!

What Direct Advertising Will Do For You—

Regardless of what you sell—service or merchandise—and regardless of how you sell it, DIRECT ADVERTISING like nothing else can increase your sales and net profits!

DIRECT ADVERTISING, like no other form, carries your PERSONAL message DIRECTLY, enthusiastically and PERSONALLY to those who ARE or who CAN BE interested in what you have to sell.

And, furthermore, DIRECT ADVERTISING will help you hold your old customers whose faithful patronage forms the backbone of your present success.

What Our Organization Will Do For You—

With a background of twenty years of faithful and successful service as printer craftsmen, we now offer a specialized DIRECT ADVERTISING service.

Each service rendered by this department is performed by one schooled and experienced in selling, merchandising and all forms of advertising.

We will assist you with your sales problems and help you develop your advertising into a real, practical sales force. Without obligation on your part, we will gladly submit ideas and layouts for your approval.

This Interesting Booklet FREE!

If you are convinced that DIRECT and PERSONAL methods of getting business are worth investigating, then send for this book. No cost. No obligation. Just sign and mail the card.

CONTENTS

DIRECT ADVERTISING
SEEKING NEW CUSTOMERS
HOLDING OLD CUSTOMERS
SCOPE OF DIRECT ADVERTISING

Mailing Card

THE HORN-SHAFFER COMPANY
BALTIMORE, MD.
15 E. REDWOOD STREET

Making Your Sales Plans for 1925

The surest and most practical manner of achieving the increase in sales you've planned for 1925 is to plan the part that Direct Advertising is to play.

There are numerous forms of advertising and each has its use. One of the outstanding features of Direct Advertising is its power to hold old customers.

Then, like no other form, Direct Advertising enables you to get at the specific prospects that you want to bring in as customers.

Include constant Direct Advertising in your sales plans for 1925.

THE HORN-SHAFFER COMPANY

BALTIMORE, MD. INCORPORATED 1905 DESIGNERS and PRODUCERS of PRINTING

FIG. 2.—Broadside used by The Horn-Shaffer Company.

under two-cent stamp to bank cashiers; return envelope bearing two-cent stamp was enclosed:

Mr. H. E. Weldon,
First National Bank, Pittston, Pa.

Dear Sir: At some desk in your bank sits a man:

- whose job is to promote efficiency among your employees.
- who knows the money value to your bank of a well trained force of clerks.
- whose chief aim it is to develop the latent ability of every man and woman connected with the organization so that the work may be conducted smoothly and provision made for growth and expansion.

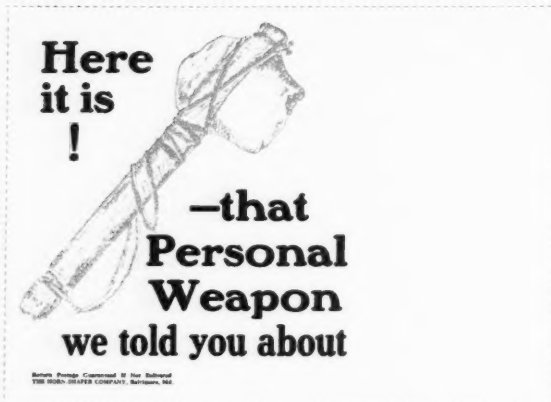


FIG. 3.—Envelope used for the booklet of The Horn-Shafer Company.

That's the man we want to reach—whether he is the president or vice-president or chief clerk. For we are holding for him a little booklet which might point the way to a solution for many of his troubles—and save your bank considerable money.

At least it has done as much for one of the banks right in your own city.

Maybe he will find this booklet of no special value to him—but the chances are he will.

At any rate it won't cost him a penny, for just his name and address on the back of this letter

- will bring the booklet delivered to his desk,
- free.

Here we have an example of using direct advertising merely to get the *individual's* name in forty per cent of the cases so that a barrage of direct-mail appeals may be sent to that list of forty in each hundred bank cashiers.

Some similar appeals have gotten responses up to eighty per cent of the list; but other businesses have found inquiries of less than one per cent provide sufficient momentum to keep their sales increasing.

The more you play up curiosity appeals the more curiosity seekers will reply—naturally. On the other hand, many a man inquires out of sheer curiosity and remains to *buy* without having intended to do so when he inquired.

Figs. 1, 2, 3 and 4 show the physical classifications used by The Horn-Shafer Company, Boston, printers, to produce inquiries for its type of service. Of this campaign the company states in a letter to this department:

The results to date have passed our expectations quite considerably, as we have secured some very nice accounts, although the mailings have only been completed about sixty days. The organization of this department has been something of which we have dreamed since the inception of our business in 1905, but not until we were thoroughly organized did we feel justified in making the announcement to the public.

No one replying to this series but realizes that he is inviting a salesman to call. That the plan worked and pleased the producers is all right; but who knows, if they had used a bit more

pleasing bait, they would have gotten a greater percentage of inquiries and sold a larger number of those who inquired? Corday & Gross Company, Cleveland, for instance, play up a case-bound booklet, as a rule, in order to produce inquiries, which they "work on" through the mails and personal salesmen to turn into sales.

This paragraph should not be construed as finding fault with The Horn-Shafer Company campaign, but rather as helpful as to the principle of *inquiries*. If through "unsugar-coated" appeals you can get sufficient inquiries to build a business as large as your force will handle, or you wish, then why get more inquiries, increase your selling efforts and multiply efforts? On the other hand, if you must have more business to care for your overhead, you must *broaden* the appeal, which means increasing the generality of it and the bringing in of a larger number of those who can not be sold immediately. Analyze, dissect, plan, develop and produce direct advertising which will bring in inquiries in proportion as the proposition requires.

Atmosphere in a Printer's Advertising

By JOHN T. BARTLETT

A unique idea in advertising to sell printing service has been introduced in newspaper advertising by the Lumbermen's Printing Company, Seattle, Washington. The space is small—single column by two inches, and the message is largely the work of the commercial artist.

For example, the text, hand lettered, of one advertisement reads: "A record we are proud of from 'The Shop That Satisfies.'" At the left side, nearly the height of the space, is sketched a large phonograph, in front of which a cartoon figure is shown holding a large record, on the side of which is "Satisfaction," with the monogram of the company in the center. The cartoon figure is standing on a reverse plate which presents the printing company's signature.

Another advertisement carried the sketch of a large cake. Around the top of it was the word "Satisfaction." To one side was a menu card on which the words, in order, "Courtesy, ser-

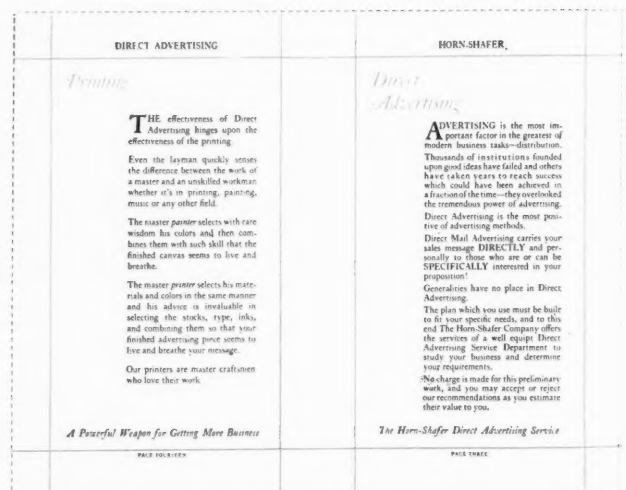


FIG. 4.—Typical inside pages in the booklet of The Horn-Shafer Company.

vice, workmanship, speed, accuracy." The other text was, "from 'The Shop That Satisfies.'" The two sketches were above a reverse plate advertising signature.

Such advertising as this is undoubtedly as effective in getting over ideas to the rank and file of possible customers, and as it has special appeal, logically, for the trades to which certain objects pictured have reference, it means a great deal.

SPECIMEN REVIEW

By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

EASTERN MANUFACTURING COMPANY, New York city.—Your "Service Portfolio" of Atlantic Bond examples is one of the most attractive items of this nature we have ever seen and many of the individual exhibits are of equal merit. We are reproducing a letterhead which strikes a sort of different note, one that might be adopted on occasions by almost every commercial printer.

H. BOOTH, New Bedford, Massachusetts.—Among the most interesting and attractive of all specimens

of paper, presumably for a specimen portfolio, are uniformly excellent. They are interesting, attractive and appropriately dignified. The addition of one-point leads would mean some improvement in one or two instances, for instance, between the lines of the major group of your own heading, but when compared with spacing that we usually criticize as crowded yours scarcely justifies making the point. Your work is a most effective justification of the "one-type-face" idea; it shows that in the hands of

because of the shortness of the opening paragraph, of which only one line of two words is below the initial. To be correct, there should be at least two full lines below an initial. Do almost anything, also, to overcome the necessity for giving over a whole line at the end of a paragraph to the three letters "ing." When setting important pages where the copy is limited and the type is rather large for the measure, it is a good plan to set the matter loosely and then determine what measure will give the best



LEONIDAS

INTERIOR DECORATORS SEVENTEEN ELM PLACE DETROIT

Daring letterhead treatment designed to impress unusual name on the memory. The original is in vermilion and black on goldenrod stock and is from an unusually fine portfolio of the Eastern Manufacturing Company. The paper makers' samples are today one of the leading sources of typographical inspiration.

received recently are those in the package you sent. Excellent type faces, simply yet skilfully arranged to give a striking effect, evidence unusual skill. Two especially interesting examples suggesting ideas for adoption by other readers are reproduced.

W. F. HALL PRINTING COMPANY, Chicago.—"I Will," first of your series of brochures on Chicago, is one of the handsomest and most impressive items of de luxe quality printing we have seen in months. The impressive large page composed in big sizes of the beautiful Garamond face is delightful. Outstanding, of course, are the beautiful illustrations of notable Chicago scenes, the work of leading artists, all of which are faultlessly reproduced in full color. The presswork is a revelation, and since your organization is one tuned for rapid production of large publications it is the more remarkable. The brochure is one of the crowning achievements of the year in the field of the graphic arts.

THE ALDUS PRINTERS, New York city.—The neat folder broadside, "A New Vogue in Color," advertising and most impressively illustrating the "water-color printing" of Jean Berté, Incorporated, for which you state you have the exclusive American production rights, is excellent in every detail.

HOWARD N. KING, York, Pennsylvania.—Your latest portfolio of specimens contains some unusually interesting and attractive examples. Your excellent typographical display is commendable.


BERNHARD A. DORPH, Hartford, Connecticut.—The six Caslon letterheads, printed on one letter-size sheet

the skilful typographer Caslon Old Style can just about carry the whole burden of commercial printing that the average plant must do.

A. D. HERSEY, Wellesley Hills, Massachusetts.—There is a lot of character and individuality to your work; it is, moreover, in excellent taste, both with respect to the type faces you employ and the manner in which you use them. The title page of the folder entitled "For the Traveler," featured by a silhouette illustration of two palm trees printed in deep olive ink on light olive-tinted paper of fine quality, is perhaps the most attractive and interesting specimen. The initial on the third page, however, is too large, not for the page or the type but

effect before justifying the lines. This plan will often obviate short final lines and uneven spacing. The general effect of the piece is so pleasing, however, that the few inconsistencies do not make it bad. We would like the excellent envelope folder for Renfrew better if the double rule extended to the top and bottom edges of the paper and if there were a little more space between the type and the enclosing ornamental brackets in the lower right-hand corner. The Cape Cod poems booklet is very attractive, especially the inner pages, where interesting marginal illustrations are printed in light blue, matching the color of the cover stock. In fact, the only criticism we have to make on this booklet, and it is not a serious one, is that the cover label and the type in which it is set seem too large. As this label is the only item on the page and the white paper and black printing give an excellent contrast against the blue stock there is no need of it being so large. However, the title is not so big as to appear cheap; it only falls short of its possibilities. If the panel were also of such proportions as to give more nearly equal margins around the type its appearance would be better. The unmentioned specimens are uniformly good; in fact, all the work evidences the ability and desire to do good work; we do not doubt but that in a short time your work will surely be rewarded by an increasing clientele.

THE CO-OPERATIVE PRESS, Kansas City, Kansas.—The specimens are satisfactory from a typography standpoint; display and arrangement



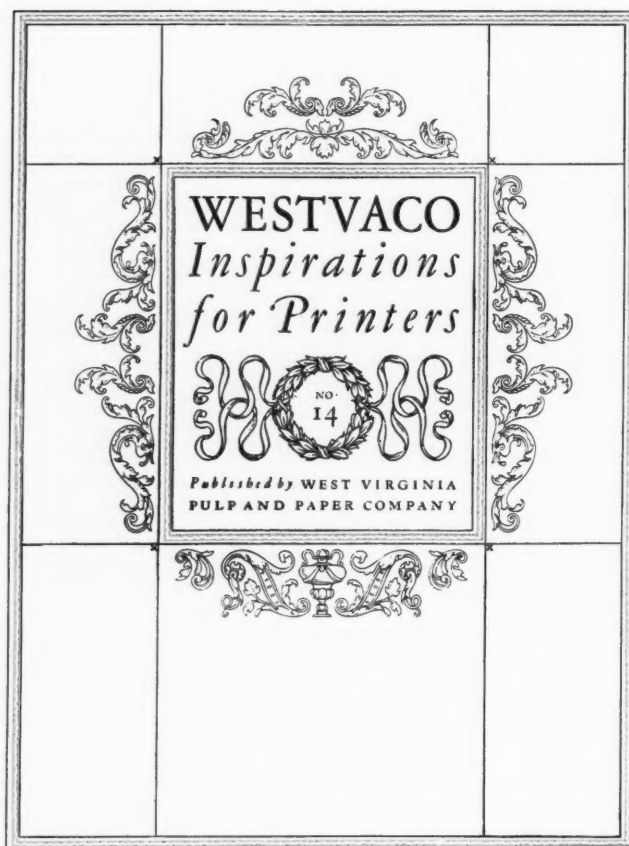
ATLANTIC LUNCH

922 PURCHASE STREET,
NEW BEDFORD, MASS.

OPEN
ALL NIGHT

Telephone 2625

Interesting and effective business card by H. Booth, New Bedford, Massachusetts. Original in blue and orange on white stock.



Title page of a specimen brochure of the West Virginia Pulp and Paper Company utilizing popular new decorators in an effective way in connection with Garamond type. Original in rich yellow and black.

are also good; in fact, the only serious fault is in the use of color. The orange used on several of the letterheads is entirely too weak for printing lines of type, even though bold faces are used. This orange creates a decided glare by lamplight and the characters are all but indistinguishable. Furthermore, the color is so weak that it throws the entire form out of tone balance. Where light colors of ink are used—and all colors are lighter and weaker in tone than black—the lines printed in them should be relatively bolder, so that when printing is done the lines in color will seem to stand at the same distance from the eye as those in black or the stronger color. On the envelope corner-card for the Argentine Ice Company the word "coal," printed in red from big Cooper Black caps., is so strong that the smaller type-matter printed over it is made difficult to read. A very weak color should have been used for the line in Cooper Black.

GEORGE H. COURTER, Niagara Falls.
—In arrangement and display the specimens you submit are very good, so we sincerely regret the fact that type faces in some and colors in other instances have the effect of making the work less satisfactory than it should be. The Par-

sons type and the old-fashioned shaded initial on the first spread make the otherwise excellent folder for the Morrison stitching machine just an ordinary

piece of printing. If the Goudy Bold had been used where Parsons is and a plain letter initial somewhat larger than the fancy one were employed, the item would be excellent. The color scheme is pleasing, although, considering the small size of body, the brown appears a little too weak. While we appreciate that a colorful effect was permissible—even desirable—on the Christmas menu for the Memorial Hospital, we consider the color and ornamentation quite too pronounced. The items of the menu are reduced almost to insignificance. The colors on the Snyder letterhead are "too drab." In view of the fact that Mr. Snyder is a dealer in tiles, the tile effect across the top of the sheet is appropriate, but the colors are such that one does not get their significance at once. Six-point squares alternately printed in different colors would give the desired suggestion. We suggest the possibilities of printing the design in two tones of blue or green instead of in the drab and green. Your Christmas greeting is unique and well executed.

THE ADDRESS, Baltimore, Maryland.—Our first thought upon viewing the booklet (menu-program) for the Hutzler testimonial dinner was "Here's something extra." And the cover does give that impression. Made of gold stock with a cut-out panel somewhat above the center, with an ornamental border around it, and through which appears a photograph of Mr. Hutzler, the effect of the cover is excellent. When we turn to the "inside" pages our enthusiasm rapidly cools. The appearance of those pages, featured by large sizes of cap. lines, widely scattered over the page and as widely word-spaced, is not only esthetically unpleasing but also confusing. The ornaments here and there spot the page disagreeably. But, worse and more of it, the handling of the final two pages, whereon the hosts' names are set in small lower-case and letter-spaced to fill the column width, is atrocious. Spacing between letters is often equivalent to two average letters. In addition to the bad effect that results, the names are not easy to read. Lower-case should not be letterspaced. We would almost rather see a piece of work consistently bad than one which at first glance promises to be good and then is not.

J. WOFFORD TUCKER, Jackson, Mississippi.—The front of the folder, "Saint Valentine 1926," is beautiful; the illustration printed in colors on the blind-stamped figured stock is quite handsome. The third page bearing the sentiment is not bad, although the printing seems weak in relation to the color of the stock. In addition, the use of extended block-letter type for the signature is very bad, considering the sentiment and its title are set in the Old English. The two styles of type are as unrelated as it is possible for any two things of any kind to be.

MICHAEL M. MOHN, Lancaster, Pennsylvania.—Specimens continue excellent. In the latest consignment we like best the title of the folder on the Armstrong linoleum design contest. Even though printed in black only, the page is effective in consequence of the use of Goudy Old Style, which shows up well in large sizes, and a simple arrangement with effectively graded display. Where, as on the title page of the folder "Utilio Electrical Supplies," a line must be printed in a weak color like the orange, the type for the line should be relatively heavier, so that when the job is printed in two colors the tone value of the line in color will be equal to that of the lighter lines printed in

THE DAVIS FIRE BRICK COMPANY

OAK HILL, OHIO

Brick for
Blast Furnaces
Steel Works
Coke Ovens
Rolling Mills
Lime Kilns
Gas Plants
Cement Kilns

Locomotive Blocks
Cupola Linings
Glass Pot Clays
Crude Flint Clays
Calcined Clays
Sagger Clays
Ground Clays

Address Main Office at Works
Oak Hill, Ohio

ESKEN - PIONEER PRESS - PORTSMOUTH

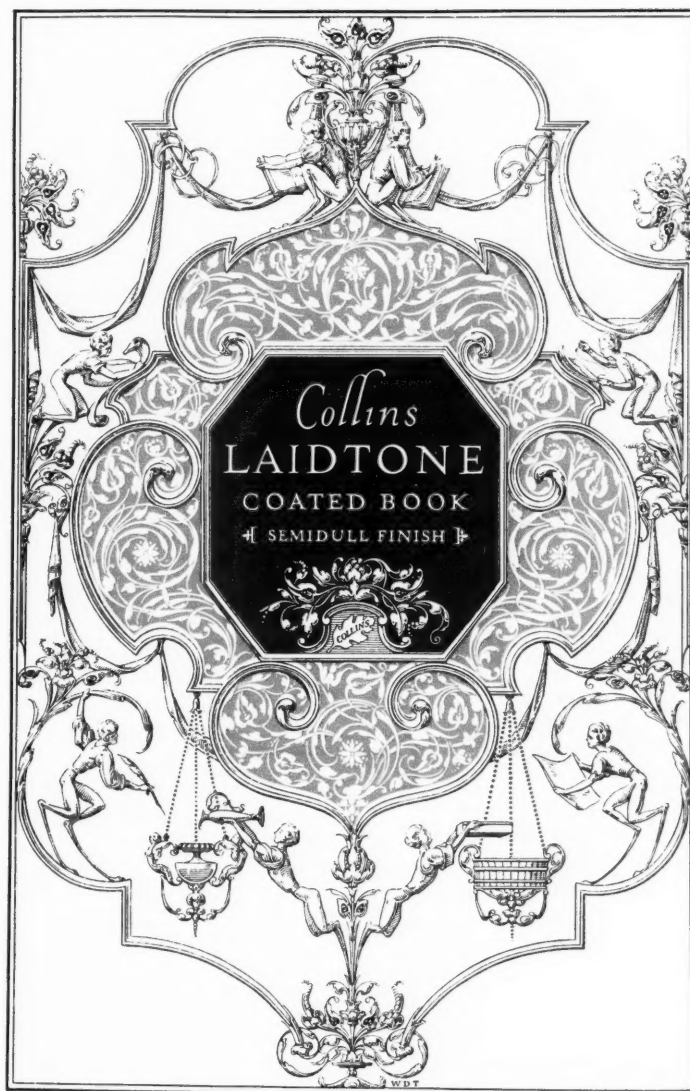
The "tricky" manner of using ornament as exemplified in the blotter reproduced above is a favorite of William Eskew, Portsmouth, Ohio. The original of this characteristic typographical item is in blue and black on white stock. The smaller type is the new Poliphilus with Blado Italic, a British monotype production now available in the United States.

Mack. As it is, the line printed in color under the main title seems to recede and is especially trying upon the eyes by artificial light. We should prefer to see the names of town and state brought together and centered under the name of the firm rather than lined up at either end with the longer line above, which leaves quite a wide gap between. The "hole" between the two words overcomes the lining up of the two lines at the ends; the appearance is especially bad in view of the fact that the name of the town is measurably shorter than that of the state. You usually space too widely between words, which you should strive to overcome. With most type faces a four-em space is correct between words.

THE COMMERCIAL PRESS, Fostoria, Ohio.—The work you submit is just fair; the best item in the lot is the letterhead and envelope for the Associated Producers, the arrangement of which is interesting and effective. The type face, one of the variants of the bold-face Post, popular about twenty years ago, is satisfactory because adapted to the style of treatment and because a strong "showy" type face is appropriate on theatrical printing. The effect of printing the main display line on each form in deep orange or light golden brown over the heavy rule, which is in a lighter color, is not altogether pleasing. The orange is rather too strong in relation to the brown used for printing the type. It would be better if one of the letters of the line printed directly over the impression of the rule; with the rule coming between letters—which, however, are not entirely separated by the rule—the suggestion of division is given. On the folder for the Rogers School the major group is too near the top; the space above the group should be greater than that alongside it. The florets at the ends of the line "of" are too prominent in relation to the strength of the type. "Catch" or connecting lines like the "of" should be avoided wherever possible. They often adversely affect the outline of the form or its contour as determined by the variation in the lengths of the lines. The ornament between the type groups is not well suited to the wide space in which it is placed, but would be better if it ran up and down the page instead of running from side to side. The general appearance of the "Congratulations" card for the Dicken Studio is good, but word-spacing in the larger group is so irregular and so exceedingly wide in most lines that the item can not wholly please. The extreme shortness of the final line of this group, the one word "come," is likewise serious. Swash italic capitals should be used at the ends of a word. Where the "R" with the exceptionally long tail precedes the "A," the slant of which is greater than the average of the other characters, the space between the letters is altogether out of proportion and decidedly unsatisfactory. Swash characters used with restraint and where proper often add a delightful touch, but, as a rule, they are not properly used, so we sometimes regret they were ever introduced.

FLEWEEKING PRESS, Saint John, New Brunswick.—Although the lettering is a bit amateurish, the general appearance of "Spring Thoughts" is interesting and in consequence of good general design and a proper color scheme it is rather pleasing. The detail on the illustration, the cut for which was engraved on wood by your seventy-five-year-old engraver, is excellent. He is a better illustrator than letter-designer. The other specimens are good, although the mixture of the condensed and regular shapes of types on the front page of the folder "Church Printing and Supplies" is not pleasing.

THE BARNES PRESS, New York city.—Your new stationery is among the finest of the kind we have seen. Fine quality colored stocks give these headings character and distinction as well as beauty.



A handsome example of W. D. Teague's decorative art makes the cover design of this paper sample book of the A. M. Collins Manufacturing Company, Philadelphia, de luxe. It would have been unfortunate to have had any less able printer than the Franklin Printing Company, of the same city, do the printing.

S. VANCE CAGLEY, San Francisco.—"Linotype Garamond" is a neat and attractive folder.

KENNEDY-TEN BOSCH COMPANY, San Francisco.

—Your New Year greeting folder, featuring a reproduction of an old illustration titled "Steamer Bay in San Francisco, 1866," is like all the work coming

from your plant, decidedly interesting and consistent with every ideal and practice of good printing. The gray tone is especially pleasing.

P. L. PICKENS, Memphis.—The examples you submit are very fine; in fact, we consider them as good as might possibly be done, though, of course, they might be accomplished in a thousand and one ways.

J. EDWIN BELL, Cleveland.—The many specimens you submitted are excellent. They are unusually high grade in view of the fact that they are just an everyday run of general commercial printing, such as most printers do not do nearly so well.

THE W. A. SORIN COMPANY, Cincinnati.—We agree, the Shrine brochure is "some job." The cover is especially effective and appropriate, and the printing in brown is above reproach. Except for some of the first few, the inner pages are also excellent. The trouble with these, which you will not experience much difficulty in identifying, is that the type is entirely too large, which not only looks badly out of proportion to

RADIO REPAIRING

PHONE 311

BATTERY CHARGING

HOME RADIO COMPANY

RADIOLAS, STEWART-WARNER, GREBE, ATWATER-KENT, PADA AND OTHER STANDARD SETS. SUPPLIES ALWAYS IN STOCK

718 PLEASANT STREET, NEW BEDFORD, MASSACHUSETTS

Mr

Dr.

192

Wave rule to represent radio waves is a clever stunt on the above invoice by H. Booth, New Bedford, Massachusetts.

the page size but which creates an effect of crowding. Such a treatment would not be inappropriate on an advertising book, but on a souvenir like this the large type is undignified and not in keeping with the character of the volume, which should be consistently fine.

erred in the right direction. When printing is done over the impression of a cut or ornament that is in too strong a color, the effect of the printing is quite naturally confused. The colors are quite pleasing, but in the interest of maintaining a family resemblance among the different stationery forms we

book that otherwise registers de luxe. Illustrations of this character are more at home in a common book, done in black and white.

THE GRISWOLD PRESS, Detroit.—"Color Reproduction Direct From Subject" is an attractive and effective folder. The specimen, a handsome cabinet,



Ben Franklin Club of Rockford

ROCKFORD, ILLINOIS

P. O. Box 1254

THOS. W. McGLAUGHLIN
Executive Secretary

One of the most delightful typographical letterheads we have seen in years, which to be fully appreciated should be seen in original form, printed in black and light blue on fine quality white laid stock. By Philip L. DeWitt, Rockford, Illinois.

THE HURON PRESS, Chicago.—Both the booklets you submit may be rated "fine." The cover of "The Soda Fountain" of the Liquid Carbonic Company is especially handsome, the white stock and light printing, mostly in tints, is appropriate. Layout, typography, illustration and printing are excellent throughout. The Muralac cover is also very good, although we consider the lettered lines are spaced somewhat too closely and feel that the illustration is a trifle too low. The color effect, however, is excellent. The text matter of the inner pages could have been set in a slightly larger face. As a rule, spacing between words is too wide; close word spacing is not only better than wide spacing, but it is surprising how much space may be saved at times by holding the space between words to four-em spaces. The measure of the body-matter is too narrow in proportion to the shape of the page, which is one of the reasons influencing us to suggest that a larger face might have been employed. The presswork is very good indeed on both booklets.

LOUIS A. BRAVERMAN, Cincinnati.—The sample signature showing various paper products of the Champion and Buckeye companies in actual use is handsome and impressive. The layout and typography are consistent with your usual standard. The presswork, so important to showing the possibilities of the paper, is remarkably fine, and reflecting creditably upon the pressmen of the Procter & Collier Press. Trenholm's characteristic design is likewise a fine feature; all in all, the evidence is that these progressive paper companies consider nothing short of the best will do at all. A characteristic example is reproduced on this page.

PHILIP L. DEWITT, Rockford, Illinois.—Your work is very fine indeed. You employ some of the best type faces in a skillful and intelligent manner. We are reproducing the especially handsome letterhead of the local Ben Franklin Club, but our reproduction does not adequately represent the original, which is printed on an unusually high-grade laid stock.

C. H. KLOVEE, Seattle.—The card and notepad of the Greenwood Press are novel, interesting and attractive. While the effect is quite more colorful than usual, the work is tasteful. The tint in which the illustration-ornament is printed should have been slightly stronger to bring out the details more clearly, but if error had to be made you

suggest the advisability of employing the same color combination on all the various items.

GEORGE W. JONES, London.—"Cornbrook and Colorland," the brochure you produced for the Cornbrook Chemical Company, is an unusually handsome piece of work. Typography, papers, colors and printing are the best. We would like to make a point of the fact that the cartoons interspersed through the text—executed in line, rather crudely drawn—seem to us inappropriate in a

is beautifully rendered in full color. The layout, typography and presswork are of the finest workmanship.

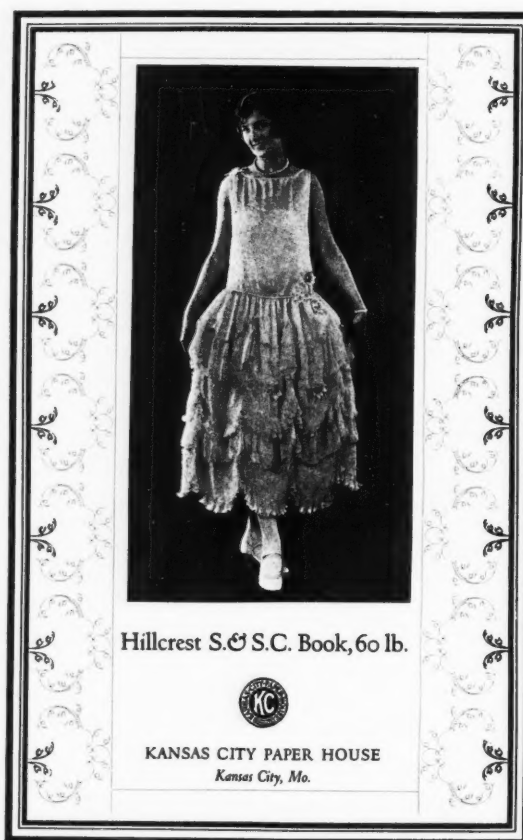
RICKSTANNER PRINTING COMPANY, New York city.—Your new letterhead is novel, striking, interesting and attractive; the colors, moreover, are exceptionally pleasing.

THE GLIDE PRESS, Rochester, New York.—In general the specimens you submit are first class, some being excellent. Spacing is entirely too wide

between words in the two italic groups under the cuts on the "Angie" and "Tommy" blotter, and there is also one very pronounced "river of white" in the main group, set in roman. With a little care the italic groups could have been set in a different measure and obviated the extra wide spacing between words and the very short final lines of the groups, which make the shape irregular and indefinite. Type and decorative features of this blotter are of the very best. While arrangement and display on the letterheads are excellent, likewise the type faces—Caslon predominating—the sizes are quite too large. The headings are not as pleasing or as dignified as they should be on that account. Furthermore, they take up too much space on the sheet. Lines are too closely spaced on the card for Gallard's orchestra. You have a very good sense of display values, but you must give more attention to the important matter of spacing.

COLLIER C. KIRBY, Durham, North Carolina.—Your typographic work is high grade; most of the specimens are refreshing, lively and interesting in arrangement. The border, however, is entirely too weak on the Tolles Lumber Company's blotter, "That life is most worth living," and the swash characters are too freely used on the title page "Easter for the Blossom Shop." The "E" is particularly ugly; we see no advantage in the use of this character at any time. It is an abortion. Some of the swash characters are satisfactory and when these appear at the beginning or end of a line they give a sort of flourish, but they should not be used in the middle of a word.

A. E. MOWREY, Franklin, Pennsylvania.—We do not consider the spatter effect printed all over the stock on some of your blotters adds anything worth while in the way of attraction and it surely affects legibility adversely, particularly the smaller sizes of type. Unmentioned



Unusual and mighty effective border treatment by Louis A. Braverman, Procter & Collier Press, Cincinnati.

specimens are quite satisfactory, although not high grade; the reason for their ineffectiveness is the somewhat plebeian array of type faces used rather than any lack of skill or knowledge on your part. In short, many of the specimens would be high grade if done in some of the better up-to-date types. The Botsford letterhead in orange on yellow stock is quite unusual.

AMBROSE SMITH, Columbus, Ohio.—We do not consider your letterhead becoming to a typographer.

worse. The several issues of *The U-High Sub* are interesting, but would be more attractive, as well as more appropriate, if the type were light-face instead of bold. The effect of the bold type in mass is too solid. The covers are unusually interesting.

PAUL G. TRIEBEL, Chicago.—Except for the fact that some of the lines are exceptionally widely letter-spaced the ticket for the hard-time party is interesting and attractive. While lines set wholly in capitals are often helped by moderate letter-

opportunities for improving some of the specimens you submit, but considered on the whole, and in view of the fact that they are student work, they are remarkably good. The format and type, as well as the arrangement of the text, of the Franklin book is very good and while spacing between words inclines to be a little wide throughout, as a rule it is even and there are no pronounced "rivers" where the spaces between words break at the same point in succeeding lines. On the title page, the



The above is representative of a type of hand-drawn letterheads that has made "the folks atop Gospel Hill, Marion, Ohio, creators and producers of letterheads that sell" known the country over. The original is in black, light blue and gray (olive hue) on white paper. It is one of a number included in a portfolio of the Howard Paper Company, Urbana, Ohio.

In the first place, the Parsons is an odd sheep among types and while satisfactory in occasional instances it is by no means attractive or dignified enough for the personal stationery of a typographer. Printing in red is a further weakness. The Parsons caps. should be considered in the same light as those of Old English, that is, they are so ornate and sometimes so queer they should be used only to begin words; that is, whole lines should never be set in them.

UNIVERSITY OF CHICAGO PRESS, Chicago.—All the specimens you submit are of first quality. Design and composition are excellent and only the finest of type faces are used, Caslon predominating. We can not suggest improvements and one of our rules is that if a thing is well done personal preference as to type, etc., should not lead us to attempt it. We are reproducing the interesting cover design of one of the several handsome booklets because it introduces an interesting use of ornament and because the missal initial "D" is used (upside down) for a "C." We do not know whether this is because the "C" is not liked at the Press or whether there was no "C" available or, as a third possibility, whether just for the sake of novelty. Frankly we do not like it, but since many missal and Old English characters are so unlike the familiar roman characters and since one may know the word is "Churches," even though begun with a "D" upside down, its use doesn't make much difference. We appreciate the fact that we receive and enjoy many samples of the product of the Press.

GEORGE BRANISH, Denver.—Letterheads submitted by you are interesting and quite generally attractive. We dislike the use of the Caslon swash italic capitals at the beginning of words in the main display line of the Radio Accessories Company letterhead, the words otherwise being set in caps. of Caslon Openface (roman). We believe if you will cut out the proper characters in the Openface to paste over the swash characters on one of the headings you will immediately sense a great improvement.

KATHERINE M. STILLWELL, Chicago.—"Youth" is an unusually attractive booklet. However, the final line of a paragraph, even when a full one, does not look well at the top, as on page 4. A short final line, of course, looks

spacing, lines of lower case should never be letter-spaced. Except for that same point the business card of the Princess Shop is interesting. It is also well arranged.

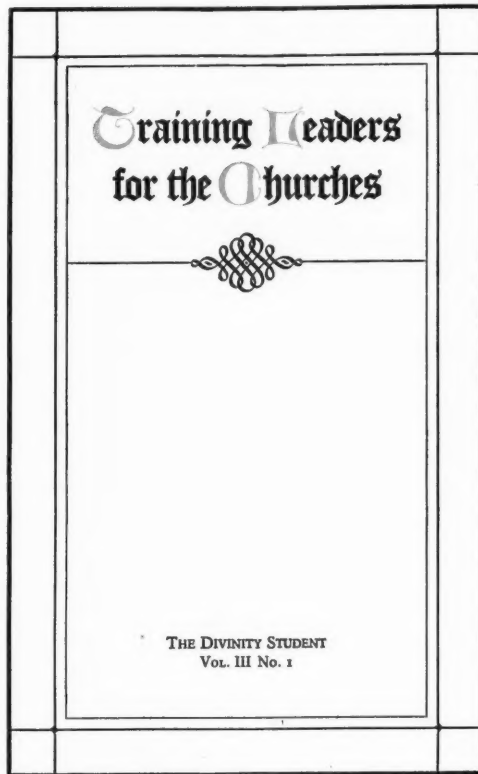
FREDERICK H. CRANSTON, Norwich Free Academy, Norwich, Connecticut.—Of course, there are

subtle, "The Man and the Printer," should be closer to the main line "Benjamin Franklin," and there should by all means be more space between the lines in the bottom group. Spacing between words in the first line is entirely too wide, as is also the case between the words of italic type of the imprint backing up the title page. Every expedient should have been tried to avoid the extremely wide spacing between words in some of the short lines alongside the initial on the first text page, even to the point of reducing the size of the initial. While as large as is justifiable this initial is not too large, however, except for the reason that it makes the lines alongside so short that good spacing is difficult if not impossible. Letter-spacing would be preferable to such wide spacing between words, although the change of or addition of a word, or a transposition, might have obviated all the difficulty. The girls did a very fine job on the binding on the copy with a hard cover, although we should like to see a title stamped on the front. The blind-embossed cover, done by the boys, is interesting, but the cutting of the die (we are assuming a cardboard die was used) is irregular and some of the letters are quite crude. It is difficult to make such dies with small letters, so we suggest the border only should have been embossed and the title printed. Some very good combination effects are possible that way. The other specimens are of uniform merit, spacing of words being the fault most often encountered, although too close spacing of lines is also frequent, the latter fault being more particularly noticeable on the title of the Risman program.

THE CLAREMONT SCHOOL PRINT SHOP, Bronx, New York.—The specimens are excellent and most of them are also decidedly interesting as to text. Colors are in good taste.

THE NICKELOID ELECTROTYPE COMPANY, London.—We thank you for the privilege of viewing the extremely beautiful color prints. These are rendered in excellent fashion and we are sure your plates deserve a considerable share of the credit.

THE MICHIE COMPANY, Charlottesville, Virginia.—The text pages of *The Virginia Quarterly Review* are eminently readable and quite decidedly inviting—clear and clean looking. The margins are also good, although the back and top might be a little narrower and



Unusual use of ornament in a panel from an interesting product of the University of Chicago Press, Chicago, also an interesting use of a missal capital "D" upside down in place of the "C," from necessity, or because of a dislike for the regular "C" or just for novelty's sake.

the front and bottom correspondingly wider; this is just a suggestion, however, as the margins are good. The type page is a shade long in proportion to the paper page, as we view it—remember, we have made no measurements, drawn no diagonal or done any figuring. Spacing of lines in listed on the cover is a little too close and the leaders are somewhat too far apart, as the gap in the center—between short titles on the left and short names of authors on the right of the line—is made more pronounced with the periods used as leaders spaced so far apart. On the whole the publication rates high, printing being especially good. On the title of the folder "Good Writing, Distinctive Art Work and Appropriate Typography Are the Golden Trinity" the panel is too low, although it is a trifle above center; it should be raised about two picas, which could be done without disturbing the pattern background of border units. Other specimens are uniformly good.

SPOTTISWOODE, BALLANTYNE & COMPANY, London.—"Coaching 1926" is an especially beautiful folder, the title in gold on Straightlaid stock being unusually pleasing as well as impressive. The brochure "A Hundred Years in Holborn" is striking and interesting and is, besides, an unusually effective item of advertising. The cover design is a beauty, illustration and lettering fitting to a nicety. Your pressman did a marvelous job in printing the cuts with delicate Ben Day shading on the rather rough, soft stock used for the body. There is no apparent "filling in" of the screened portions and the solids are kept satisfactorily black. It is really a noteworthy item, as, in fact, are all the specimens you send us.

NORMAN T. A. MUNDER & Co., Baltimore.—The electric company's booklet, "Baltimore's Sixteen Years of Super Power," is an impressive and unusual annual report. The cover is interesting and the typography of the text in a largesize of Caslon is beautiful and also easy to read. We feel we would like the cover better if the black at the binding side, imitating the cloth hinge, were a little narrower. The desired effect would then be just as effectively given without its dominating the cover. The upper panel could be a little lower and the design as a whole would be better if the lower panel were not as wide as the upper one. The lower panel, moreover, is too shallow, making the spacing between lines too close to be read with ease, or to look well. The illustrations profusely used throughout are excellent; those in colors are quite impressive and beautiful. All in all, it is a book you may feel mighty proud of—one of the very few annual reports of large corporations being issued today that measures up to the standing and importance of the business represented. However, a great improvement has been made in this class of work in recent years, as officials of large corporations realize more fully the prestige and the advertising value to be derived from annual reports that look nice and invite reading.

W. C. BAILEY, Coldwater, Michigan.—We sincerely regret your type faces are so poor because the city directory is a notable business achievement and something publishers of many small cities might do to increase their volume of business. Directory concerns do not "make" such small places, yet, as your directory demonstrates, sizable books may be issued there. The volume of advertising is quite large and the text and illustrations of local significance add value and interest to the publication.

BYRON J. KING COMPANY, Pittsburgh.—"That Boy of Yours" is an attractive booklet, the colors and printing being first class. The Union High School annual is well printed and when compared with the general run of high school year books is plainly above average. Consistent with most of these books that we examine, the body matter is set full page measure, which in nearly all cases makes a line too long to be followed easily or to look right. Where text pages are full of long paragraphs the close line spacing is quite pronounced, so we suggest the advantage of one-point leading,

even though the Bodoni has long descenders. The printing of the halftones is very good; in fact, the presswork is the best feature.

THE MARCHBANKS PRESS, New York city.—We like "The Great Adventure" very much. It has the characteristic Marchbanks earmarks—beautiful

that there is a superabundance of white space is responsible for the feeling of line crowding that we get. We feel, too, that the main display on the title page is needlessly large, which to us detracts from the appearance of the page. Of course, some will like it. On the whole, however, the book rates high; a poor job from Marchbanks would be a big shock.

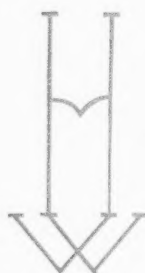
HEDLEY TOLLICK, Winnipeg.—Each of the two specimens you submit, "The Dickens Fellowship" page and the St. Paul's Church subscription receipt, are very satisfactory in arrangement and display. Improvement would require better type faces; while those you use are not especially bad they are by no means high-grade, pleasing faces. The presswork on the receipt is rather weak and the cut of the church, printed in green as a background for the text of the receipt, which is printed in black, is indistinguishable as to detail. The trouble does not seem to be altogether the presswork, but the cut appears to have been made from a very poor drawing instead of a photograph. If such is not the case the presswork is all the worse. Except with especially deep etched halftones of none too fine a screen the average printer should not attempt to print on bond papers. Just because it is being done is no reason for one attempting it unless he gets all the details.

THE MILWAUKEE VOCATIONAL SCHOOL PRESS, Milwaukee.—"My Life Work" is in general an attractive booklet. We regret the name of the school on the cover-design is lettered in block-letter style with the type of the page-Bodoni and the lettering at the top similar to it. While the text pages are well laid out and appropriately set in two columns, spacing between words is entirely too wide as a rule. The group on page nine, a diagram running the long way of the page—whereas the matter as a rule runs the narrow way—is turned the wrong way. The top instead of the bottom of this group should be at the outside. Spacing around initials is entirely too wide; an en of the type in use is sufficient. Presswork is satisfactory.

ANDREW W. HOPKINS, Madison, Wisconsin.—"Bulletins" are better than average. The element that makes them so is the photographic cover pages, always appropriate to the subject. In view of the excellence of the interesting photographs employed as the basis for the covers we regret the lettering of the titles thereon is crude and suggest that you have them set in a good type face and send proofs to the engraver, who can double print the negatives and give you the same but improved type of cover design. Good type is better than amateur lettering. We do not expect to see fine type faces on papers of this character and are satisfied when clear and readable ones are employed. On that basis the typography of the "Bulletins" is satisfactory. The printing is also fairly good, considering especially the fact that the paper is none too smooth, yet, even so, we consider improvement would result if you would use a little more care in the makeready.

A. G. LIGHTBOURN, Fajard, Porto Rico.—Compared with the general run of booklets of its kind the handbook of your city is satisfactory. The cover is attractive and the text pages, although printed somewhat too pale, are nevertheless clear and readable.

THE BARKER PRINTING COMPANY, Santa Maria, California.—Specimens are very good indeed, the letterhead for The Brenisers being unusually striking and effective because of its novel and interesting arrangement and good display. Colors are good. The blotter, "We thank you for this order," would be improved by a different arrangement of the heading and by spacing the body matter and the smaller display somewhat so there would not be so much space between the groups. It is desirable that the longest line of a display group should be at or near the top of such group, whereas the longest line is last in the group at the top of this blotter. "We Thank You" should have been the first line, "for" the second and "This Order" the third. Spacing is too wide between the words of this heading, as it also is throughout the form.



W. HOFHEIMER
FURNIERE / SPERRHOLZ-PLATTEN
STUHLSETZE UND MOBELLEISTEN
STUTTGART-ULMAD.
OLGASTR. 61 TEL. 1076 KLEISTSTR. 9 TEL. 438

Catchy business card reproduced from *Typographische Mitteilungen*, one of the leading German printing publications, illustrating an idea which might be adopted occasionally by our readers. The stock is fed in the press on a slant, regulated by the setting of the guides.

simplicity and quality papers—and the type face, Caslon, imparts a delightful effect of chaste and dignified beauty. On a thing so pleasing as a whole we hesitate to even suggest anything, yet it seems the lines of the text throughout would be improved if one-point leading, even though the type has long descenders, which generally provides sufficient space between lines. Possibly the fact that most of the pages are short, the text being poems, and the fact



A HUNDRED
YEARS IN
HOLBORN

Handsome and impressive booklet cover by Spottiswoode, Ballantyne & Company, London, so far as we have been able to discern, England's premier commercial printing establishment. Original is 6 by 10 inches and printed in deep brown and red on white (toned) antique paper.

The Inland Offset Lithographer

By FRANK O. SULLIVAN

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

The Huebner-Bleistein—Directoplate Patent Suit

By FRANK O. SULLIVAN

DURING the past three years a suit has been pending in the district court of the United States for the northern Illinois district that has attracted wide-spread attention in the lithographing industry. It is the suit of the Huebner-Bleistein Patents Company *versus* Directoplate Corporation, R. R. Donnelley & Sons Company and Eugene Dietzgen & Co. factory. On March 22 last, Judge Lindley of this court handed down a memorandum decision that, if sustained by the court of appeals, will have considerable effect upon the photo-composing machines now on the market. At this writing the decision has not been entered, but it is the writer's purpose to quote liberally from the decision handed down.

The Huebner-Bleistein Patents Company filed suit covering nineteen claims for infringement of their patents. Of these, seven were disallowed; one, patent 902,584, has expired; two patents, 954,290 and 954,291, will expire in April, 1927; but the basic patent—that of predetermining the position of the negative, 1,291,897, still has some eight or nine years to run, and this one has been fully sustained by the judge as follows:

In Huebner, 1,291,897, we are concerned with the predetermined registering patent. There is no serious question as to its validity. It has to do with the means for locating the center of the lithographic image in a predetermined position with the image positioned in a predetermined position for use in a composing apparatus. Apparently it is a pioneer patent in that respect. The relative position of any part of the apparatus proper can be located by indicator scales, and the mathematical center of the holder is ascertainable. But the center of the image must coincide with the center of the negative holder and must be lined up accurately with the travel line longitudinally and transversely with the photo-composing apparatus. Otherwise, not even a properly composed single plate can be made. Huebner accomplished the desired result in this respect. He also accomplished the predetermined registration of the image of one of any number of negatives in any sequence in which they might go to the operator, that is, the first color negative of a series might be registered on one day and another at any succeeding time, regardless of what negative had been registered by the same apparatus in the meantime, or how much the apparatus had been disturbed. This is all disclosed by the specific language of Claim 12. The defendants' apparatus responds to every element thereof. They achieved identity of function, results and mode of operation, and the contention of the defendants that the claims must be limited to the specific frame marked "H" in Huebner's drawings must be denied.

The foregoing part of Judge Lindley's decision is the crux of the whole situation—the basic principle on which all photo-composing machines are built. This decision, when entered,

provides for a given length of time in which the defendants can appeal, and there is no question but that the Directoplate Corporation will enter an appeal to the court of appeals. The evidence is then reviewed and a final decision rendered. When the appeal is filed, it is the usual and customary practice for the court to grant a supersedeas suspending the issuance of an injunction, on the giving of a suitable bond, and, under those conditions, the Directoplate Corporation and other makers of photo-composing machines will be able to continue the manufacture and sale of their machines and registering devices while the case is before the court of appeals.

Judge Lindley's decision further says:

From what has been said, there can be no question that Huebner was a pioneer in the art herein involved. He blazed the trail along a new line. He founded a new art, or a new branch of the art of printing. As stated by the chief justice in Eibel Process Company *versus* Minnesota & Ontario Paper Company, 261 U. S. 45 (at page 63); 67 L. Ed. 523: "In administering the patent law, the court first looks into the art to find what the real merit of the alleged discovery or invention is, and whether it has advanced the art substantially. If it has done so, then the court is liberal in its construction of the patent, to secure to the inventor the reward he deserves."

A number of decisions are cited by the court that bear directly on this point, after which he continues:

The facts in the present case bring it within the doctrine expressed in the cases cited. The defendants' alleged non-response to the literal language of the claims, their claim to have substituted different details of construction, and the other defenses in regard to non-infringement of the patent now under consideration, under the authorities cited must be denied. The defendants have achieved identity of function and their attempted differences are confined to details of construction.

The court is of the opinion further, that these conclusions apply with equal force to various claims of the remaining patents in suit. In Huebner, 954,290, each of the Claims 1, 2 and 3 in issue involve only one question. They describe the holder for the sensitized surface of the zinc plate as movable to and from the printing position. In defendants' machine, the plates remain stationary and the carriage structure for the negative is movable or mounted on a pivot to swing toward or from the plate. Defendants contend and prove that in practice the negative and vacuum frame are stripped from the carriage before the latter is swung upward on the pivot. But the claims of Huebner's patent contain no limitation as to whether the negative shall be in place when the movement of the plate or of the carriage on the pivot takes place. The defendants' defenses are based upon a reversal of the relative pivoted movement or support structure for the zinc plate and the negative. The action in both machines upon a pivot is for the purpose of reaching the plate and removing or replacing the same. The authorities heretofore mentioned are directly in point; the functions and results of the two

machines are identical. The mere reversal in such situation does not avoid infringement. There is basis for plaintiff's contention also, that defendants' method of stripping the pressure mechanism was obtained by them from the first Huebner patent.

The court has considered carefully the testimony and exhibits and has observed the defendants' machine. Both plaintiff and defendants make use of a commercial flat zinc composing plate, which is held stationary throughout the printing. In each the main carriage is movable lengthwise and in a plane parallel with the flat zinc plate; in each a carrier is mounted upon the carriage movable transversely of the zinc plate and is provided with a detachable holding frame, within which in each instance is a detachable negative holder; each achieved longitudinal movement of the carrier in a plane parallel with the zinc plate; each makes use of means for determining the desired position of both carriage and carrier with respect to registration with the zinc plate, and each provides means for an adjustment of the negative perpendicularly to the zinc plate to obtain clearance or contact; each makes use of pressure, during the taking of an impression, which pressure is independent of the means of mere contact.

The defendants assert certain differences in their machine. They allege that Huebner describes a negative having the subject in relief, which defendants in no way employ. Neither claim, however, is limited to a film in relief, but calls merely for a film-holding frame, which defendants make use of. Defendants under their combination might use a film in relief, if they so desired.

Their machine would then operate in the same manner. It will be seen from the fact that since Huebner filed on the same day his application for patent 954,290, which discloses a film on a glass negative, such as used by defendants, that he was well aware of films or negatives of such character, and his language was wide enough to disclose that he contemplated the use of the same in his structure, for in his specifications he states that the film might be of any construction and material and produced in any suitable manner.

A considerable part of Judge Lindley's decision is taken up in an opinion of the Mertens's patents, United States 844,162 and British 9,036. The Directoplate Corporation had built a machine embodying the Mertens's patents, which was exhibited in court during the hearings; the decision reads: "That Mertens's machine could not be successfully utilized in successful photo composition." *

In this age of photomechanics, where many of the lithographers are looking forward to the installation of such equipment in their own establishments, the result — the final result — of the suit between the Huebner-Bleistein Patents Company *versus* Directoplate Corporation will be awaited by the entire trade. It is the writer's opinion that if the final suit is won by W. C. Huebner it will affect every photo-composing machine manufacturer now producing such machines.

The Lithographers' Twenty-first Annual Convention

FOR the second time within three years, the National Association of Employing Lithographers selected the beautifully located Greenbrier Hotel and Casino, White Sulphur Springs, West Virginia, as their place of meeting during the week of May 3. The actual proceedings of the convention did not open until the morning of May 4, at 9:30, with the roll call, reading of the minutes, the secretary and treasurer's reports, the report of the employment bureau committee and a discussion of business conditions.

The noon session was open to all visitors and guests at the convention to hear the address of Joseph Deutsch, "the best loved president" of the National Association of Employing Lithographers. For three years he had held the reins as president of the association, and during that time he accomplished much that had endeared him to all the members of the craft. Some of the things he has done have been chronicled in these

pages, but the one all-important thing that will forever be a monument to his energy, ability and unselfish devotion is the Lithographic Technical Foundation. And this is what he said, in part, at the termination of his third term as president:

During the three years of my term as president I have formed close associations and friendships from the Atlantic to the Pacific in connection with the Technical Foundation endowment fund campaign; however, I have always felt that the honors and support accorded me were primarily owing to the fact that I represented this association as its president, and I suppose that was the reason I was selected to direct that campaign. You have no idea of the cordial reception also tendered me by the non-members of the lithographic industry throughout the entire country; how gladly they accepted the invitations to attend our meetings, and the allied interests also have evinced great respect and esteem for our association and the work it has done in the past.

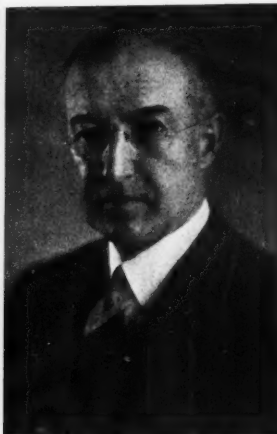
On the front page of the program you will see that this is our twenty-first annual convention. We are of age. In the full vigor of young manhood we are going ahead, full to the brim with the



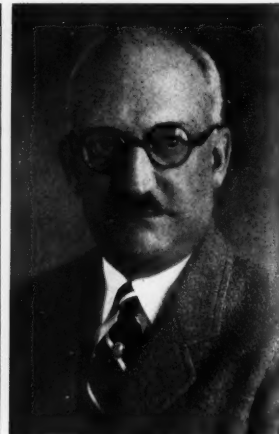
JOSEPH DEUTSCH
Retiring President



JOHN OMWAKE
President



WILLIAM S. FORBES
Vice-President



ROBERT H. HEYWOOD
Treasurer

accomplishments that we desire to achieve, to further the interests of our industry, to promote the happiness and prosperity of our employees. The watchword is *advance*. My successor has the full strength of a large association, powerful, with an unexampled record that no commercial association in this country has ever surpassed. We have been successful in everything that we have attempted. The fights for tariff protection, in all labor agitations, in postal matters, in fact in every battle of many years we have accomplished that which we set out to do, and I again emphasize that no national association of manufacturers has our unexampled record. Above all, we have dealt with honesty and fairness to every one, employers and employees alike. There is a just God that has guided our destinies and He has been with us and we will trust in His further guidance.

I leave this office with regret because I feel there is great, unfinished, constructive work to be done; but the association will go on and become stronger under abler successors, just as it has become stronger during my three years of administration. We have fulfilled the pledge made you that we would have many of the resignations withdrawn that confronted us. Nine were withdrawn. Other members were expelled for violations of rules. I predict they will eventually come back voluntarily.

By a strange coincidence, it was on this very spot three years ago that you conferred the presidency upon me, and here I shall deliver up the reins to my successor.

I have come here today with the conviction that during my incumbency I have endeavored to do my very best, conscious of my obligation to each of you, and hopeful that I may have justified the confidence entrusted to me during this time. It is said that no man can do better than his best. If my administration has been as you would have it, I shall feel most happy in that accomplishment.

As at the end of my first and second terms, I now render you an account of my stewardship for my third term. With one hundred per cent efficiency and cooperation from our secretary, Mr. Saunders, the various committees, our distinguished legal adviser, Mr. Oviatt, and the membership alike, my report could not be other than one which bespeaks, first, *progress*, and, second, *greater unity* in the aims and purposes of our association. When I refer to progress, I employ the term not only as indicative of increased membership through the acquisition of new members, which I shall refer to later, but of the outstanding accomplishments as well.

Perhaps most prominent among our contributions toward progress is the financial support and active cooperation on the part of the membership in the Lithographic Technical Foundation project, the offspring of the association, today an actual fact, and a living testimonial to the foresight of our distinguished member, Alfred Rode, the father of the plan. Practically three-fourths of a million dollars has been raised to be invested for the progress and development of the lithographic industry.

When this program of coordinated education and research functions, and it is now well on the way toward that end, many of our manufacturing problems will have been eliminated, and obstacles and hazards now met will have been reduced to a minimum.

With the short cuts brought about through the educational and research program of the Lithographic Technical Foundation, the need for a greater market for our product will be imminent, if we are to enjoy the full benefits of the foundation's endowments to the industry. That we are cognizant of the existence of such a situation and have made preparations for it is evidenced by the committee appointed to study the subject and evolve a plan that will effectuate this purpose. You will learn something of the exhaustive investigation carried on by Mr. Munro and his committee from



Delegates and Visitors to the Lithographers' Convention

the report Mr. Munro will submit. I am gratified that, just as I anticipated, his committee's recommendations so far have received the utmost consideration, and the financial aid necessary to put into practical operation this most essential work was cheerfully given.

Manifestly, there have been many other contributions to progress: the vigilant work of the tariff committee, alert and active to any tariff regulations that might impair or destroy the domestic market in our industry. In like manner, the furtherance of the interests of the members, individually and collectively, is being zealously safeguarded and promoted through the active watchfulness of other committees, such as the open shop committee, postal rates committee, committee on freight classification, etc., reports of the activities of all of which will be rendered by the respective chairmen.

We have gained in membership. During 1925 ten new members have joined our ranks, adding to the strength of our association. I can say without reserve that there is no greater unity and solidarity of membership than exists in our association. I do not know of a single instance where, when I have found it expedient or desirable to ask the help of any member, it was not forthcoming, cheerfully and promptly. To those of you, as well as to our learned counsel, our efficient secretary, the managers of the respective employment bureaus, members of the various committees and others who have responded by assisting me, I am very grateful. Whatever have been the burdens of my office, they have been made comparatively light through the unswerving coöperation I have received. Such loyalty has been a constant inspiration and encouragement to me to undertake anything in the interests of our association and the industry.

We assemble here today as a greater and stronger organization. The lithographic industry has fallen heir to wide-spread publicity through its activities in the Technical Foundation project, and I want to take advantage of this propitious time to voice, on behalf of our association, its deep appreciation to the press for the space given both the association and the Lithographic Technical Foundation in its columns. We are today recognized as a leader among industrial associations. The eyes of others are turned toward us and our progress is being constantly watched with a view of patterning their development after ours.

During the past year, and throughout my term of three years, our relations among ourselves, our employees, various other associations and the world in general have been well-nigh perfect. It has never been a difficult task for us to get along among ourselves, and with our constant vigilance to improve working conditions and inaugurate plans for the welfare of our employees, bringing them in closer contact with the management and thereby eliminating labor disturbances, costly to employer and employee alike, more pronounced harmony and satisfactory relations have prevailed. On the whole, all has been placid and serene, and I know that as an association everything possible will be done to constantly promote and perpetuate this happy and contented state of industrial advantage.

For after all, as history has so often proven, it is in times of peace, when the energy of all forces is concentrated for the common good, that the greatest progress is made in economic and industrial fields. Not alone in our industry, but in others as well, workmen are fast coming to the realization of this fact, and that they must necessarily share and suffer with the employer through any impediment in production, just as they are also becoming convinced that they profit and benefit correspondingly with the employer through uninterrupted and increased production.

We may justly look to the future with confidence and encouragement, conscious that today as an association we are better fortified to preserve and sustain the interests of the industry. Dear friends, I want to thank you for the confidence you have shown me, for the honors you have showered upon me.

The "get-acquainted" meeting of all the members, visitors and friends took place at 4:30 Tuesday afternoon at the casino, and accomplished just what the members desired. There was music, dancing and refreshments.

The business session at 8:30 p.m. was devoted to a discussion of the report on the market survey recently completed by the advertising committee, of which Charles G. Munro is chairman. One of the most far-reaching and comprehensive

plans for advertising lithography was outlined at this meeting by Mr. Munro's committee in conjunction with one of the representative advertising agencies of the country. It is the writer's hope that this entire plan may be fully explained and illustrated in the July issue of *THE INLAND PRINTER*.

At the Wednesday morning meeting there was the report of the committee on cost system and the discussion of the proposed change in the name of the association. The following titles had been suggested: Lithographers' National Association, Incorporated; National Association of Lithographers, Incorporated; National Lithographers Association, Incorporated; and Society of American Lithographers, Incorporated. The name finally decided upon was the Lithographers' National Association, Incorporated, and as soon as the proper steps have been taken to conform with the incorporation laws of the state of New York, this will be the new name of the N. A. E. L., which, twenty years ago in the month of May, 1906, came into being in the city of Pittsburgh. The morning session ended with the election of directors for the ensuing year and a discussion on educational work.

At the noon session, which was an open meeting, A. E. Broadston, of the United States Playing Card Company, gave an interesting address on the training of apprentices. Mr. Noel Sargent, manager industrial relations department, National Association of Manufacturers, spoke on "Why the Open Shop?"

The evening session was given over to the Lithographic Technical Foundation, with Alfred B. Rode, president, presiding. The speakers were LeRoy Latham, chairman of the research committee, and L. S. Hawkins, managing director.

Immediately following the noon session a special train was provided by the West Virginia Pulp & Paper Company to take the members and guests to Covington for a tour through one of their principal pulp and paper mills. Luncheon was served on the train and, as the run was but twenty-eight miles from White Sulphur Springs, the visitors had ample time to see a modern pulp and paper mill and inspect one of the largest papermaking machines in the world. It was a most interesting and educational trip.

The Thursday morning session was devoted to group life and disability insurance, trade customs, brokers and middlemen, compulsory purchase of specified materials, competitive sketching, one thousand sheet count standard unit system for paper, and where to hold the 1927 convention.

The noon session, to which everybody was welcome, was devoted to "The Tariff and What Is Ahead of Us," which was ably discussed by the speaker, Dr. Arthur L. Faubel, professor of economics at New York University and secretary of the American Protective Tariff League. Charles D. Hamel, first chairman, United States Board of Tax Appeals, followed with a very interesting talk on "Income and Profits Taxes."

The convention ended with the annual dinner at the casino at 7:30 p.m. Joseph Deutsch, the retiring president, with his usual thoughtfulness presented each visiting lady with a beautiful bunch of roses and sweet peas. The speaker at the dinner was J. Adam Bede, formerly congressman from Minnesota, and he was good. As an after-dinner speaker he has a national reputation which he fully sustained during his talk. He was followed by Charles P. Schmid, the retiring vice-president of the association, who is some speaker himself. It was his pleasant duty, on behalf of the members, to present to Joseph Deutsch a beautiful silver set as a slight tribute of the love and esteem in which he is held by the association.

The new officers elected to serve during the coming year are: President, John Omwake, president of the United States Printing & Lithograph Company; vice-president, William S. Forbes, president of the Forbes Litho Manufacturing Company; treasurer, R. H. Heywood, president Heywood, Strasser & Voight, Incorporated, and secretary, Maurice Saunders.

Training Apprentices for the Lithographic Industry

By A. E. BROADSTON

Member Research Committee Lithographic Technical Foundation



THIS subject is one which has always presented a complex problem. Every individual of a fair degree of intelligence is by nature fitted to do some one thing better than any other he might turn to. If, fortunately, he engages in that particular vocation for which he is best equipped, he finds himself quite contented to follow it for life, and it being natural for him to develop in his chosen calling, we have the expert genius occasionally found in the various activities men follow for a living.

The child of yesterday is the youth of today and the mature artisan of tomorrow. On the shoulders of the youth of the present day rests the future of every calling as older men lay down their responsibilities in the course of life's span.

We who are at the helm now have a distinct duty to perform toward our youthful employees as we accept their time in the industrially formative years of their lives. Almost every one harbors in his heart the desire to learn something useful that he may exchange his talents for that which will insure him the necessities and comforts of life, and make him a self-supporting citizen of the community.

All who have attained this are stewards of those achievements which were handed to them by those who have gone before. In our generation the arts, sciences and vocations were developed to a higher degree, and it is our duty to pass them on to a sufficient number next in line for further progress and development. To do less is to stifle industry.

In every trade and profession — and the lithographic industry is no exception — there have filtered into the ranks of the workers some who are totally unfit to perform the work entrusted to them because they have missed their calling, but, having started, are permitted to remain at, to them, misfit jobs, while the more adaptable young men at their side often are denied the opportunity to show their ability.

And now, with respect to our own lithographic industry. It is peculiarly true that in all departments, and especially in our pressrooms, a few skilled men produce the work with the assistance of many times their number of young men under their direction. In many instances these younger men have put in years of service and have become as efficient in knowledge, if not in responsibility, as the men under whom they are working. Besides, these young men have grown up under modern methods and can develop from that point, instead of unlearning much that is obsolete. Then, too, the young men of today have a better background of general education which enables them to reason out and master perplexing problems.

It is not as difficult as it is often pictured to make efficiently trained men out of this most fertile material. Only two things are necessary: Primarily, an opportunity to show their ability; secondarily, a proper attitude on the part of their supervisors to instruct them.

I do not wish to be misunderstood in the foregoing remarks, because I would not replace a single capable journeyman with an apprentice. He has earned the right to follow his vocation, and the further right to receive his just and equitable pay therefor; but I do go on record as advocating the training of sufficient capable and reliable apprentices in every branch to first fill the existing vacancies in our various shops, and, second, to replace those who are incapable and who ought, therefore, find more suitable work for their hands to do.

Address delivered at the twenty-first annual convention of the National Employing Lithographers' Association, White Sulphur Springs, West Virginia.

A man who can not reasonably deliver that which he hired himself out to do, but who, week after week, accepts his pay, ought to know or be told that it is unfair to those who can do their work satisfactorily, and he should be dismissed in favor of a capable journeyman, or, if none is available, an apprentice should take his place.

A good method for training pressmen under a competent instructor is as follows: Take two young men to an idle press, unset the principal mechanisms and then reset them, explaining the motions as you proceed, giving the reasons why the parts should be so set. The printing plate should then be made, and every operation and its result explained to them. That done, the plate should be taken to the press, applied and made ready to start the job. The correct printing pressure between the several cylinders is next accurately adjusted.

The ingredients of the ink, the chemicals in the water, their action, as well as their antipathy for each other, which develops the lithographic principle, must then be carefully taught. The paper used, its construction, action and reaction to mechanical strains and humidity changes, are then explained and illustrated, etc.

This is done on the theory that he works best who understands the makeup of his tools and materials and can, therefore, work more intelligently.

After this the job should be started and every move explained in minutest detail. The two in the class are alternately put in charge of the job for half-day periods, while the other assists him. They should, however, never be left without the supervision of the instructor.

At the end of a week or ten days the one showing the highest degree of adaptation for the work can be left in charge of the press under the foreman of the room. To the one remaining, a new recruit is added, and the same procedure followed.

You will be astounded with the results and rewarded beyond your fondest dreams of success.

A quite appropriate quotation runs as follows:

There are thousands to tell you it can not be done,
There are thousands to prophesy failure,
There are thousands to point out to you one by one,
The dangers that wait to assail you;
But just buckle in with a bit of a grin,
Just take off your coat and go to it,
Encourage your men when you tackle the thing
That "can not be done" and you'll do it.

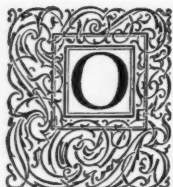
The Inland Offset Company

A new company has just been formed in Chicago, bearing the above name and located at 732 West Van Buren street. It is essentially a trade shop for the making of photo-lith negatives, photo-lith transfers and press plates. The personnel of the company consists of H. K. Rightmire, formerly of the firm of Rightmire & Berg, as president; C. J. Brandler, vice-president, and A. Sloan, secretary-treasurer. The large loft at the above address has been fully equipped with Levy process cameras, a Directoplate proving press, a Wesel-Bassist multiple transferring device — in fact, everything necessary to operate a complete establishment for the accommodation of the trade. A large staff of artists is constantly kept busy, and as each member of the company is a practical man in his particular line, it seems reasonably certain that the new establishment will meet with success.

The Fundamentals of Offset Lithography

Part V.—By A. R. CARNIE

Vice-President, New York Group Litho Company, Incorporated



ONCE in a while there is a certain kind of sketch that comes before platemakers for reproduction that every photographer and lithographic artist would like to tie an old horse weight to and throw it overboard, even if it does represent a beautiful eighteen-year-old damsel with pearly teeth, showing the virtues of So-and-So's tooth paste. Too often we run up against it. We refer to a beautiful photographic print which has fallen into the hands of an "air-brush" artist, who beautifully blows in tints over the photographic print. When such a sketch, if we may call it a sketch, is placed on the camera and an attempt made to make a nice set of color separations, we soon find we are almost helpless to produce what we would like—that is, color separations that really show separation.

A favorite stunt of our "air-brush" artist is to produce brown hair, if it is a portrait. When we view our negatives we find very little difference between the yellow separation and the blue. We can dismiss the subject in a few words, namely, the photographic tint of the print shows through the transparent color that has been blown on. Consequently, our color separations are not color separations, but look as if they all came out of the same pot. So our brown hair is the same strength in all our separations, and again we have to call the sorely tried lithographic process artist to our aid to correct what the camera can not help.

A number of fine reproductions from such originals have happened, but if we could only find out the history of their progress through the plants we would all, most likely, gladly give our aid in the tying of the old horse weight and gleefully take a hand in throwing them overboard.

Let it be understood we are not speaking of a photographic print that is to be reproduced in duotone, but in full color, four or more.

In the lithographic field we often hear the expression, "It is the press edition that counts; we are not selling proofs, but what comes from the press." This is perfectly true, and any lithographic artist or photographer who does not work to this end is off his mark. But what is necessary for a good press edition? We will assume we have in hand a good sketch, a sketch that is to be reproduced as is, and not to be changed. Then comes a selection of the process of reproduction. It seems strange that such an expression as this should be made—that it is at all necessary to make a selection; but the present state of lithography compels us, and there are so many ways of making lithographic reproductions.

Our experience in lithographic process reproduction work, however, has taught us this: that the right selection is the key to a good press edition, as there can be no good presswork without good original plates or stones. Of course, good plates can be spoiled by poor transferring, and good transfer plates can be spoiled by poor presswork, but we are going to assume we have good transferers and good pressmen, so will jump from the process of reproduction right to the press, knowing the boys in between are going to do their bit.

For a moment we will depart from our subject to point out that every process of manufacturing, whether shoemaking or lithography, goes through certain stages of development. We can not speak of shoemaking, as we never made shoes, but we can all imagine the slow stages of development that particular industry went through to reach the refinement of today. The lithographic offset process of printing colorwork is in the

refining stage. For some years back we have been learning the possibilities of offset, also its limitations; but today its possibilities and limitations are pretty well known, although we have but scratched the surface of its possibilities, and there may be some who are lagging behind, who are still trying to do the impractical, not having learned it has its limitations. During this period of development great credit is due the press builders, manufacturers of photo-composing machines, etc., for their work in keeping pace with our development, until today we know our machinery will work.

The second stage, or the stage we are entering today, is the working out of refinements. We do not wish to be accused of setting a date on which we started out on this development. For all we know, it may have actually started on May 23, 1925. Our periods of developing or learning so overlap it is impossible to tell where one ends and the other begins. That we might show intelligent interest in what is taking place in our industry and give our support to those who in this hour of development are blazing the way for an industry, particular attention should at this time be paid to the economical problem that faces us.

To get back to our subject: If a good press edition is what we are selling, what is a good press edition but one that calls forth from our customer an expression of satisfaction, and one that satisfies ourselves? What must the pressman have on his plate to secure such an edition? We are assuming that we have, besides good plates, first, a good pressman; second, a good press; third, good rollers properly set; fourth, good paper; fifth, good ink; sixth, good feeder, automatic or human; seventh, good boss. We can hear some one say, if we had all those good things, of course we could turn out good work. Well, we agree with you, good equipment means good work; but suppose you are lacking any one of these things; suppose you slip in the word "No" in front of any one of the seven, will it not mean no good edition?

We said good plates are the key to a good edition. If that is so, how is the key fashioned? As far as the actual plate is concerned, it consists of a few plain facts and no theories. First, a good grain, just right for the proper amount of water; not so coarse or deep that it destroys the "dot" or so fine that you have a beautiful sharp "dot" but not enough grain for the proper amount of water. Second, a "steel-cut" dot, sharp and clean, whether halftone or stipple. Third, a plate so balanced in tone that if the pressman has a solid he can print a solid without closing up the tones.

The first is up to the plate preparer, the second is up to the particular process used, and the third is up to the artist or retoucher. The first needs no comment, but we are greatly concerned with the second and third, and they will be the subject of next month's contribution.

Before closing this month we would like to admit we have been a long time reaching the point where we would like to bring the company we represent into the picture, and lest this privilege is denied us in future by some unforeseen accident, such as the hind legs of a mule on a vacation farm, a "loaded" driver on the road, etc., we would like at this time to state briefly some of its aims. It is not done with the thought that anything will come from this statement except the awakening in the lithographer of the interest such movement as this represents, not only this one, but any movement that is consciously or unconsciously working out economical problems for our industry in this particular hour of the lithographic industry's development.

Lithographers all over the country are greatly concerned over what is to them the "bugaboo" of their plants, namely, platemaking departments, which include photo galleries and retouchers, but not photo-composers. They are rarely manned as they should be—good men are scarce—and at "peak load" periods it is very difficult to find the men to carry them over. On the other hand, when going through the periods of depression, it is costly to carry the men whose positions it would be almost impossible to fill if laid off. Is not the solution

of this problem found in the organization of master shops such as the photoengraver represents today in his service to the printer? Again, the duplication of equipment is a problem, expensive cameras, etc., which are rarely employed to their full capacity. This is briefly the problem the New York Group Litho Company is solving, concentrating on the one thing: the making of process plates for the offset lithographer; and if the mule or the "loaded" driver does not get his work in, more will be said later.

Where and How Offset Should Be Used

By ELLIS BASSIST

Technical Engineer, F. Wesel Manufacturing Company



THE graphic arts industry is controlled and responds to natural economic laws just as surely and effectively as the steel industry or the clothing business. All commercial activity reacts consistently to this inexorable law, regardless of individual beliefs or the mass opinions. The trend of supply and demand is the force of ideas. They may be mental, purely visual or material, but the group reacts and a new movement gets under way. Contrary to much current opinion, a new idea or movement does not necessarily displace or harm the already existing scheme of affairs.

Practically all new movements have met with opposition on the grounds that they would throw existing standards into chaos. This depends on the *nature* of the industry itself. Only a few years ago publishers looked upon a new magazine with alarm, on the theory that there would be insufficient advertising revenue to go around. Now they realize that but few are even affected.

The newest development of the graphic arts promises to be a powerful movement. Offset is already producing many notable results. Certain classifications of work are highly commendable. Those most concerned with the advance of offset are probably the ones who look on or are even hostile toward it, and this is but natural. Those who have been engaged in other branches of the graphic arts have their established customs, love of their trade, their acquired specialized knowledge and their investment.

The entry of offset has caused more or less alarm!

To say that offset will eventually eliminate any of the other branches of the industry is at present a "*hair-brained*" idea.

Offset has its specialized fields, just as all the other branches have theirs, and *one branch does not and never has necessarily encroached upon another!* Rotogravure, for instance, has never affected any previous branches of the graphic arts. And the rotary press has never eliminated or lessened the use of the simple little job press for certain kinds of work. In fact, since offset entered the field, the total volume of business in *all* other branches of the graphic arts has increased 150 per cent. This indicates that offset is largely creating its *own* field of activity, a new endeavor not necessarily covered by any other branch prior to its arrival.

But where and how should offset be used? It is a fact that planographic printing is the most flexible of all branches. This is principally due to the fact that no physical etching is required, thereby eliminating a large proportion of preliminary preparation expense.

The question most frequently asked concerns the possibility of printing magazines in this country by offset. In the opinion of the writer a great many magazines could be printed

by offset today. The platemaking in offset is the simplest of any of the processes. It is true that the text matter must be composed by linotype or monotype, the impression "pulled" and rephotographed. Yet, with intelligent handling and the proper process, this will be compensated in the subsequent savings. It is true, however, that in very large runs which distribute the initial plate cost, it makes no material difference how much is saved on plates. But on runs not exceeding a hundred thousand it makes a tremendous difference.

In foreign countries many monthly and weekly publications and even some dailies are being produced successfully by offset. Of course their labor conditions are doubtless favorable factors. With our faster presses and more scientific plate production methods there is no reason why practically all difficulties can not be mastered by any progressive craftsman. The crux of the situation depends upon a platemaking department especially planned for magazine publishing. With our more modern presses and new scientific processes some enterprising, far-sighted publisher can accomplish remarkable results.

Many other lines come under the same classification. The majority of concerns specializing in black and white work have developed highly scientific offset platemaking plants, realizing that their success has depended upon the economical production of perfect plates and that the offset press is more or less a matter of secondary importance, as far as quality of the product is concerned.

In the field of color offset the problem is not much different. Color offset plates can be produced very economically. Again, success lies in the proper application of the correct color plate process, that being the main factor. The camera produces negatives approximately eighty per cent color correct; the secret lies in the proper treatment of the remaining twenty per cent. If the artist-retoucher uses good judgment, utilizing all that the camera gives him, he can produce quickly and economically. But, if he disregards the "camera eye," destroying the negative values, the production cost will be high and the result disappointing.

After the proper negatives have been secured the production of perfect press plates is a comparatively simple matter with the latest scientific step and repeat method.

Offset colorwork, with the present standardized color production methods in the pressroom, is rapidly approaching the simplicity of known printing methods. There is none of the old-time secrecy of dopes and tricks. The modern offset press is as easily mastered as any other printing press.

It would be impossible to enumerate all the existing fields for offset work, but there is one highly interesting phase that must be mentioned. The profession of advertising is one of our youngest American activities, being quick to grasp *new ways* to multiply illustrative material for influencing the human

mind. Vivid colors, soft effects, true reproduction, fantastic treatment, striking creations, are all very simple matters for the offset process, and these are the effects that modern advertising demands. Offset is remarkably well adapted to this new and undeveloped field. With creative ability and scientifically developed platemaking plants, offset printers will very soon reap a rich harvest in this new work. Ask any wide-awake advertising man for his opinion on new methods in printing. You will be interested in his answer.—*Wesel Topics*.

Sidelights on the Convention

By "SULLY"

HAVE YOU LOOKED at the group picture of those attending the convention? Well, take a good look at it! Over to the right you will notice a fellow with one leg and one arm. That happens to be "Bob" Beers, the eastern advertising manager of THE INLAND PRINTER. Why Bob did not get into the picture is a mystery, unless his attention was attracted toward the golf links.

And up toward the middle of the picture stands another "Bob," and this time it is genial, smiling Bob Williams of the Ault & Wiborg Company staff, hailing from New York. Bob was much in evidence in the lobby, on the dance floor and out on the golf links, and he looked as if he was enjoying every minute of his stay at the convention.

Away up at the top of the picture you will notice a man with one of those cheerful California-welcoming smiles on his face. That is one of the Traung twins from San Francisco, but I don't know whether it is Louis or Charlie. But anyway they came all the way from the coast, flanked on all sides by a bevy of feminine beauty, which included Mrs. Charles Traung and the three married daughters of Louis. They all thoroughly enjoyed White Sulphur Springs and its attractions.

IT WOULD SEEM RATHER ODD not to see W. J. Witte, president of Sinclair & Valentine Company, and Walter Conlan, president of the Crescent Ink & Color Company, at the annual convention of the National Association of Employing Lithographers. They were at White Sulphur this year. Other printing ink manufacturers or representatives present were: A. J. Ford, general manager of Fuchs & Lang Manufacturing Company; H. P. Madden and his brother, of the Kohl & Madden Company, and Fred August, of the Triangle Ink & Color Company.

OF THE REPRESENTATIVES of makers of photo-composing machines, William C. Huebner was much in evidence; as was Ashley G. Ogden and Griffith E. Abbott of the American Machine & Foundry Company, Brooklyn. The F. Wesel Manufacturing Company sent A. F. Hess, sales manager, and B. D. Griffith and a Wesel-Bassist machine, which was set up and demonstrated on the lower floor of the Greenbrier Hotel. Its simplicity and ease of operation attracted the attention of many of the visiting lithographers.

MAX SCHMIDT, that veteran lithographer of the Pacific coast, whose lithographing plant is second to none in the United States, had enough oranges sent from California to go the rounds of all members and visitors at the convention. I had the pleasure of riding back as far as Washington with Mr. Schmidt and Mr. Dickie, secretary of the Label Manufacturers Association, and gained some very interesting information concerning Mr. Schmidt's method of conducting his business.

MAJOR W. W. KIRBY, vice-president and sales manager of the Premier & Potter Printing Press Company, spent three interesting days at the convention and then left for Washington on a business trip.

THE MIEHLE PRINTING PRESS & MANUFACTURING COMPANY was ably represented by Charles P. Titsworth, W. L. Scantlin, C. F. Mansur and W. F. Stevens. I had hoped to see Carl Henderson in attendance, but business kept him away.

SUITE 300 at the Greenbrier Hotel never lacked for visitors. It was the headquarters of the Harris Automatic Press Company, and the hosts included R. V. Mitchell, the president of the company; A. F. Harris, the general manager; Harry A. Porter, sales manager; Bill Loomis, Chicago manager; J. W. Valiant, New York manager, and A. S. Harris of the engineering staff. Each lady attending the convention received a bridge set of cards from the Harris company. These cards were the product of the Harris offset press and were lithographed in the plant of the United States Playing Card Company, Cincinnati.

Calendar from New Zealand

From far-away Auckland, New Zealand, comes the yearly calendar of Clark & Matheson, Limited. It is a twelve-leaf affair, size 12 by 18 inches, and is printed by the offset method of lithography. For the past few years this firm has been sending out calendars depicting the city of Auckland and its surroundings; this year the representative steamers that enter the port from the various overseas countries have also been shown. The first picture is that of H. M. S. Renown "steaming up the harbor on the occasion of the visit of H. R. H. the Prince of Wales." Auckland wharf of the period of 1864 and the same wharves as they appear today are also shown. This firm, one of the best known in that section of the world, specializes in lithography, offset lithography, envelopes, bookbinding, account books and stationery. It is always a pleasure to receive samples of the workmanship from these foreign countries.

Opportunities for Pressmen in Boxmaking

By ROBERT F. SALADE

Good opportunities for printing pressmen are continually opening in the paper-box manufacturing industry. This refers to both cylinder and platen pressmen, and the work is the making ready of forms for cutting and creasing folding boxes and cartons. Many paper-box factories have their own printing departments, of course, for printing paper-box wrappers, box tops, folding boxes, cartons, etc., all of which mean other opportunities for printing pressmen. But the work we now have particular reference to is cutting and creasing.

Numerous men now working in the paper-box industry as cutting and creasing pressmen have had no experience as *printing* pressmen. A first-class printing pressman will make the best kind of cutting and creasing pressman, as he has had a thorough knowledge of fine makeready work. This same knowledge can be applied to great advantage to cutting and creasing work. Paper-box manufacturers are willing to pay substantial wages to printing pressmen who have executive ability—men who are capable of instructing ordinary cutting and creasing pressmen in the correct principles of makeready. This is no exaggeration. In normal times there is a scarcity of skilled cutting and creasing pressmen.

A great deal of cutting and creasing work is now being done on cylinder cutters and creasers, and it is no simple matter to prepare counter-dies for large cutting and creasing dies of this class. Often the forms for cylinder cutters and creasers contain as many as two hundred complete dies for cutting and creasing small-size folding boxes. This is the variety of box-making work that should be studied by printing pressmen who are looking for opportunities. The future for exceptionally good cutting and creasing pressmen is very promising.

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier system, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Extending Circulation for Advertisers

A reader writes to ask what we would advise him to do to increase his weekly newspaper circulation so as to cover the adjacent territory thoroughly. He states that his business patrons are asking him to extend his circulation so that they may use it more liberally to compete with the advertising of a neighboring larger city, and asks if liberal premiums would do the business.

And therein is a problem that, if we could solve it satisfactorily as a rule, would bring us independence, for there are hundreds of cities and towns throughout the entire United States looking for the same thing.

Our observations lead us to believe that in such a territory one, two or three good solicitors in the field would be better than premiums or voting contests or anything else ever tried. To do a quick job of covering the field, three men with cars should be used, allotting their territory and disregarding their salaries. It might be the price of the newspaper would also have to be an object at this time of year, or, possibly, premiums used to help the selling argument.

But where would you get the three good solicitors? Even if known, such men are not always available. They usually have to be contracted with far in advance, but of course money will usually attract some kind of salesmen. However, the limitations of the postal rules and regulations must be observed in the matter of paying to get subscriptions that have to be filled by delivery through the mails.

Even the best local newspaper has to be sold, just as the best dailies have to be sold, and sold continually to keep them at the highest circulation figure. Granting that the publisher in question has a good local newspaper and one that can be sold in competition with a nearby daily, it will not "go" strong without some sales effort all the time, and we recommend this "all the time" policy to win the field and hold it. No other method will prove nearly so successful.

As a suggestion, we might refer this publisher to the success of some other publishers who have met the situation demanded by these local merchants by arranging for their larger use of the newspaper advertising sections on certain dates, and the publisher to circulate his paper by carrier, free, to every home in his immediate territory, mail list and all. For this service the advertisers would pay from five to ten cents per inch additional for space, and get their money's worth, while the newspaper would gain some advantage in the way of new subscriptions also. The plan has been pursued further than this in one good little city we know of where the publisher contracted to circulate four thousand additional copies of his paper to the outside territory of the town, and made the mistake of promising to pay the postage, which on his paper came to four cents per copy, stamps attached. Not so profitable, when all the cost was figured in, and the plan was abandoned.

As a rule it is best to sidetrack any effort of the local business men to issue an advertising sheet of their own and circulate it by mail or otherwise, and this has been done in many cases by some such plans as above noted, giving them additional circulation in the local newspaper for their larger copy, and the business houses paying a higher rate per inch for it.

A "Demonstration Home" as a Public Service

A great piece of public service work, something really worth while, is being done in a big way at Effingham, Illinois, by the Effingham *Daily Record*, which is building and will have



"Demonstration Home" Erected by Effingham "Daily Record"

ready for opening some time during the month of June a specially designed English colonial ten-room demonstration home at a cost of \$25,000 to \$30,000, which will be used continuously as a woman's department of the *Record* to demonstrate everything pertaining to home building and home making.

The *Daily Record* will serve the entire section from Champaign to Carbondale on the north and south and from Terre Haute to East St. Louis on the east and west with their permanent demonstration home, which will be open to the public, women's clubs, home economics departments of schools and kindred organizations.

The *Record's* demonstration home will be ideally equipped in every respect and will show everything pertaining to the home and its operation under the most favorable conditions where, in addition to the demonstrations and other information, a woman can come and try out in her own way any of the equipment or anything else about the place. The *Record's* demonstration home is located in one of the main residential sections of Effingham, directly on Route No. 11, a paved transcontinental highway open to traffic the year round and over which practically 5,000 tourist autos pass every day in the year.

Newspaper Men Are Born—And Then Made

(Continuing the story of Vincent Fogel)

We related in the last issue of *THE INLAND PRINTER* the beginning of a story of Vincent Fogel and his induction into the local newspaper publishing business. It was the story of the beginning of more than one newspaper career. Now we come to the "making of a newspaper man" out of Vincent Fogel.

When Vincent Fogel attended his first newspaper convention, with a timidity and bewilderment that possessed his entire being, he at first was almost impelled to run away from it. But he "stuck around," trying to hear and see all he could and pick up some grains of knowledge that would aid him in making the old family newspaper that his father had left when he died a business success.

Sitting at the dining table in the hotel selected as convention headquarters, a position he had gravitated into by accident, Vincent forgot the price of seventy-five cents he was going to pay for the meal and did not let that worry him. Why should it, when sitting at the same table were the editors of some of the great newspapers that came to his office as exchanges? There was Tom Brown, a young pusher who was said to be one of the most successful weekly publishers in the state, because he made his paper make money and was proud of it. Then George Lyman, publisher of a pretentious local daily in a good town not far away—a daily paper, think of that! And Pat Doolin, one of the famous wits and editorial fighters of the entire state, who wore better clothes and talked more independent and boastful than any of the others. With what nonchalance did Pat "tell 'em where to head in" and especially his contemptible contemporary! And then the genial and wholesome and helpful old Al. Adams, the easy, benevolent wag and wit and general utility man, who acted as secretary of the organization.

Here was a feast for Vincent, indeed, and he ate his food as it came to him with no thought of its excellence or quality. There wasn't time for that. It began with Al, who was called over and asked to sit down in a vacant seat at the table. He accepted with the remark that "he couldn't eat much, as he had ruined his digestion trying to make Pat Doolin behave himself in his newspaper."

"If I were located in your town," said Pat, "I'd get fat just showing you up as a cheap wit trying to make a living letting everybody else run your paper. Say, you don't know whether you are a standpatter or a sandwich man. Why don't you ever tell that d—— congressman from your town where to head in; he didn't even get you the postoffice."

"Say, Tom, how does it come you get all the sale bills and sale ads. in your county to print? Cut the price to get them?" asked Lyman, publisher of the daily.

"Not on your life," replied Tom; "when you see me cutting the price to get business, you just tell me. We keep track of all the public sales that are going to be held and get out and see these fellows or write them what our paper can do for them. But we won't print their bills unless they run it as an ad. in our paper. See? That gets 'em. But we don't get half what they are worth, even at that."

"How much do you get, Pat?"

"Twenty cents an inch straight for the ad., and we print the bills off the same type for \$3.50 more."

"Great Scott, Tom, that's robbery! If we would charge our farmers like that they would run us out of the town," commented Al.

"How do you get all those bank statements you are printing, Tom? You must have an interest in the banks."

"Well, I do have, in one. It's a small amount; but I have a great stand-in with the president, who is going to run for office some of these days. I always let these fellows know that I appreciate their business and can help them sometime."

"You sure are a crafty cuss," said Lyman, "but you are making more money than any of the publishers I know, so it must be all right."

Vincent Fogel looked Tom Brown over again, a little more carefully. "Making more money than any of them." He looked it, too. Wore a tailor-made suit, had a sweet, fat face and good disposition; didn't brag much, but evidently thought and acted quickly and put things across. Here was a man he would like to talk to. And for that convention Vincent was paid.

Later on in the afternoon when the convention was again in session and topics of a general nature were on the program with nothing very definite that seemed to be of help to him, Vincent was wondering where he could manage to get in touch with Tom Brown, when he heard the president announce a talk by Gerald Cassaday, a practical business publisher, who spoke on the business of newspaper-making. The speaker started off in a matter-of-fact way, stating that he had for many years been publishing local newspapers but only recently had come to the point where he insisted on his paper making some money as well as garnering some glory for him. He said:

I look around me at the men in other businesses, and usually bankers are the most looked up to and envied of all business men. Lawyers, doctors and some in other professions sometimes seem to shine as good examples, but the bankers always. Why the bankers? They simply handle other people's money, loan it out and make a profit on the loans; charge for writing drafts and making collections, and all that. But they get the money. That is what makes them successful and that is why the bank has the best corner in the town, the banker the best home and his children and family the best clothes. Now, I have argued to myself, if I apply to my newspaper as good brains and the same amount of work and industry, the same business principles, and all that, then why should not the newspaper business be as good and respectable as that of the banker? Why should the newspaper not have as good an office on as good a corner, and why should not the publisher's children and family appear as well dressed as others? It is simply because the newspaper is not organized on the basis of good business; because it has not been made profitable and respected by those who have gone before us. It is because we have spent our time fighting our contemporaries and trying to kill off competition by cutting rates. It is because our publishers for years have been on the wrong track and now I for one advise that we get on the right track. Let's make our organization a business proposition and pay for it and, like other industries and trades, try to inject some common-sense into our business. Nobody has fought his competitors more nor harder than I have, and I have gloried in the battle, but renting my house to live in and pinching on wages for my men, while restricting my family on the things they should have as abundantly as any others, makes me sore at this business, unless it can be corrected.

The cheers that came from the assemblage showed that he had started a blaze of enthusiasm for the publishing business. Why? Because he talked business.

Vincent Fogel again thought deeply and began to link the talk just heard with the experience he had had at the dinner table. Evidently he was not the only plodder in the local newspaper business, and his father had not been the only failure in the experience of the state. He remembered now some of the pitched battles his father had been engaged in with competitors who now and then had come into his little town to demoralize and hurt his business, how it always resulted in price-cutting and worry and failure to meet bills. His father had survived all these battles, but at what a cost to himself and family! Now Vincent began to understand it all. A faint light was breaking into his understanding that it was general lack of tact, lack of craftiness, lack of organization and nerve to meet other business boldly and bluntly with the assertion that the newspaper has a right to make money.

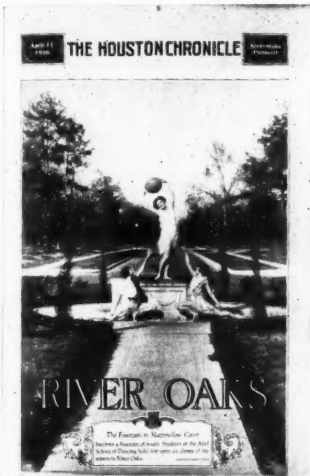
(We think it will be interesting to readers to follow through with this story of Vincent Fogel, and in next chapter enter into the spirit of a new life and business, as he put ambition and determination behind his father's old newspaper.)

Review of Newspapers and Advertisements

By J. L. FRAZIER

The Houston Chronicle, Houston, Texas.—Your special "River Oaks" section is an interesting pictorial supplement and a fine example of the rotogravure process. The attractive title page is reproduced.

C. E. BROUGHTON, Sheboygan, Wisconsin.—The "Sheboygan's Ninetieth Anniversary Edition" of the *Press* is excellent in every respect, but the clean, even and legible printing is especially outstanding because so many papers are poorly printed. While the first page is decidedly interesting in appearance, and quite attractive, too, it would be more so if the headings were more evenly distributed than bunched as they are. One section of the page contains a number of headlines, while another equally large space has none. Again, we urge you to decide on a head of each size for a standard, in so far as the number of characters in a line is concerned, and then write your copy with these standards in view so comparative lines will all be even in length. A three-line head in which one of the lines may nearly fill the column while others are three or four characters shorter makes a bad, because irregular, appearance. In view of your good printing the first page could be made very fine by following up the suggestions made above. By the more uniform distribution of heads over the page we do not mean a perfectly symmetrical or measured arrangement, which, while a safe plan, is, of course, not so interesting as a good unsymmetrical layout, although the latter is more difficult and less certain. Advertisements are unusually well arranged and also



Attractive title page from the special rotogravure section of the April 11 issue of the *Chronicle*, Houston, Texas. The whole section, aside from advertisements, is devoted to illustrating an attractive new subdivision of that city.

displayed in a simple, direct and effective style which makes them easy to read. These qualities compensate somewhat for the fact that they fall short of being ideal, a fact due to the use of various type faces, notably the block-letter face and the extended Cheltenham Bold. The arrangement of the ads. minimizes the effect of frequently mixing incongruous faces. However, we suggest that you employ fewer display faces and that if you do not feel like standardizing on one you should not use more than two or three. Be sure, too, they are harmonious and that one of them appears in the greater part of the advertising. Your paper will then have more of a thoroughbred look and more character.

EDWARD L. GILLON, Detroit, Michigan.—Glad to have your testimonial of the pyramid makeup, which we quote for the benefit of those who still follow the old method of trying to give every advertiser preferred position and thereby cheapen their papers. The testimonial—all readers take notice: "I am a strong advocate of your pyramid idea of displaying advertisements. Since changing over to this form I have noticed a slight increase in our advertising." Mind you, an increase—not a decrease. (Put that in your meerschaums and smoke it.) *The Technician* is a handsome and interesting paper, beautifully printed and with a lively, well balanced first page.

RICHARD FOULKES, Des Moines, Iowa.—Except that spacing is entirely too wide between words of the text matter the two advertisements submitted are good. A little care in setting the measure would have obviated the trouble, although a number of the lines are so widely word-spaced that much improvement could be made in the present measure. It would be an easy matter to bring the first word in succeeding lines forward. Not more than an en quad should be allowed between words. A three-em space is much better; and the best typographers even insist—and with reason—that a four-to-em space between words is ideal. Nothing looks worse than large gaps of white space, whether in the form of "rivers" or of "lakes," throughout a block of body matter.

BIRD & SON, East Walpole, Massachusetts.—*The Neponset Review* for April is a fine house magazine; the cover is especially attractive, also impressive. While the inside pages are satisfactory they can very easily be improved. The mast-head on the first inside page is too slight; in fact, it looks more like a box heading than what it is supposed to be. The address of publication, the date and the volume and number should appear in the mast-head, which is what in a book is called the title page; it is necessary to dress up the first page, if for no other reason. The heading under the mast-head is rather "scrawly"; in fact, hardly looks like a head. The first line might well have been set in caps. to provide a desirable variety between that line and the other two. Then, there should be dashes between the sections—after, of course, they are shaped up more like a head. We do not like the bold-face type used for titles under the cuts. The bold-face part is O. K.; in fact, desirable as a contrast with the light-face body, but for the sake of appearance and, more important, legibility, a roman bold-face should be used. The initials are heavy, but that is not such a serious fault. Presswork is very good, and so far as we may judge from looking rather than reading, the editorial content is also very good. In short, a good, well-made house magazine which may be improved greatly by a few changes.

E. ROY SAYLES, Renfrew, Ontario.—The page you submit, and which you used for a test to learn whether such a page (inside with ads. predominating) was read, which you state resulted favorably, is good. The page is well arranged and the advertisements are impressive and readable.

San Francisco Chronicle, San Francisco.—Your special rotogravure section of March 17, entitled "Progressive California in Rotogravure," is very impressive, one of the finest examples of this interesting process we have seen in a long time. It makes one wish to be there, which is what we assume it is intended to do.

Telephone Register, McMinnville, Oregon.—First page makeup on your March 26 issue is excellent, the page is a beauty and very interesting. Except where large block-letter type faces are used in display, the advertisements are good; in fact, they are displayed quite skillfully. You can do better on the printing, as there is some offset and smear even though a fairly light body of ink was carried.

Palmyra Spectator, Palmyra, Missouri.—Presswork is mighty good on your issue for February 24. The first page looks neat and clean, although it lacks interest, mainly because the larger headings are bottailed; that is, they are of only one section. The No. 1 heads, at least, should have two more sections, and preferably three, the common rule with heads of which the first deck is three lines of twenty-four-point head-letter type. The No. 2 head should have one more deck, pyramided. The news of the page appears of high caliber, both in character and in the manner in which it is written. The advertisements are considerably above average and very good type faces are used for display. Plain rules would be a great deal better as borders than the light-unit machine border so frequently employed, which is both too light and too weakly tied together to give the proper unity and strength. Where advertisements are pyramided the effect is very good, so we can not understand why you do not follow that plan on all pages.



An unusually interesting and attractive informal first page, showing a fine variety in headline styles and good use of boxed items. From the *Telephone Register*, McMinnville, Oregon.

Monteview County Herald, California, Missouri.—We have seldom seen a paper which more effectively demonstrates the very great importance of type than your "Booster Edition." We turn from page to page and find nothing seriously wrong with advertising or text pages; that is, so far as workmanship is concerned. Display and arrangement are good. Yet the paper does not please; and the whole blame—or at least ninety-five per cent of it—can be attributed to type. While you have some Cheltenham Bold—which, although not the best type face extant, is very satisfactory on newspaper work—the dominating lines in the display are of other faces. These are older both as to design and as to metal, and in consequence of the latter are badly nicked and worn, and not at all attractive. Faced with types of displeasing design one does not "see" beyond to the very good display work, so, the advertisements do not score. In many instances your display is too small. In view of what has been said we're glad to state the editorial content appears to be very good indeed; with the few changes pointed to, the *Herald* would rank high.

The Craig Courier, Craig, Colorado.—Except for the first page, where the ink is rather heavy in spots, and has caused smearing, the printing of your issue of March 25 is even, if just a little pale. We feel, however, that you could have done much better in the arrangement of the cuts on the first page; they are in an irregular group lacking in unity. A border panel would have made this group pleasing and attractive if the cuts were nicely arranged inside it, but the plan of handling should have been determined prior to ordering the cuts, which were arbitrarily ordered column width. The lines of the news-heads are crowded. The addition of one-point leads between the lines in the second deck, set in small black face, with additional space around the dashes, would make them more attractive and more readable, and actually improve the appearance of the whole page. The unit linotype or intertype border is away too weak to balance the type matter; such a border, moreover, invariably suggests a lack of unity and a scattered effect of the lines enclosed. Because of the "loose" border they do not appear tied together. You can cast plain rule borders on your machine just as well as these weak borders and the plain rule will add much to the appearance of your paper, so much, in fact, that you will be surprised. One beauty of rule for borders is that you can use two-point only. Singly it will suffice for small ads.; doubled up it will do for two and three column ads. of average depth, while page and half-page advertisements can be given sufficient strength by the use of three two-point rules used in combination. While you follow the pyramid in a sense we note that only on left-hand pages is the plan according to rule and practice. On right-hand pages the ads. appear on the inside, that is, the reading matter is in the upper right-hand corner of the page instead of the upper left-hand corner. While we like the conventional and generally practiced method of employing the pyramid your plan is interesting and is, of course, better than a scattered and disorderly arrangement. On right-hand pages, however, the advertiser in the upper left-hand corner is certainly getting a prize position, one we do not consider it wise to give. Your ads. are a lot fair; in general they suggest a sort of loose effect, that is, while there is just a lot of white space in them, it is scattered. The effect is just like that of a gun, the strength of which is weakened through the scattering of the shot, compared with the rifle, where the force is concentrated in just one bullet. The appearance of the advertisements is also often weakened through the use of the extra condensed Cheltenham Bold that is used for the news headlines, also in advertising display. This face is acceptable in the narrow confines of the column, where convention and object served make it seem apropos, but in an advertisement—especially one where there is ample room for the use of the regular shape of type—it makes the whole display seem out of gear, and its unpleasant shape is made especially pronounced.

Churchill County Eagle, Fallon, Nevada.—We wish there were no display ads. on the first page of your March 6 issue, as otherwise it is fine. The heads are unusually good. We also wish the top and bottom rules of the large panel did not extend over the side rules, in short, that the rules on the four sides came together at the corners. You presumably did this because the machine-set matter as cast on a single slug was too narrow for three columns and because you did not want to, or could not, take up more space vertically. However, you could have set the matter two slugs to the line and have saved space up and down while making a much more satisfactory panel. Except for the fact that extra-condensed types are too often used the advertisements are satisfactory, the page display of Gray-Reid being very good. You generally place the ads. on the left-hand side of the page, whereas they should properly be on the right side of every page. While lighter than we like, presswork is satisfactory.

Facts About the Government Printing Office

In Five Parts, Part IV.—By ALTON B. CARTY

Chairman Research Committee of the Washington Club of Printing House Craftsmen



JACKETETS, carrying orders for work, are delivered to the jacket clerk in the job pressroom and systematically recorded in ledgers carrying numbers from 1 to 10,000. The corresponding number is imprinted on the jacket and follows the job through all the varying steps in the office. The rack in which the form is placed is noted on the jacket, as is also the table on which the cut stock has been stored. If the stock is in considerable quantity and of standard size it is issued to the pressman direct from the warerooms. After the work has been printed it is collected and delivered to other sections, if the work is not complete, or straightened, cut, packed, and then turned over to the delivery section.

In the office there are 25 web presses, 103 cylinder presses, 21 platen presses, 10 sheet-fed rotary presses, 5 automatic-fed envelope presses and 2 embossing presses, with a personnel of 471. These presses are located in two main divisions, the book, or main pressroom, on the first floor, and the job pressroom on the second. The types of presses represent the well known makes. The plan has been to have as few types of presses as possible, as pressmen are frequently moved about the room to work where most needed, and it is desirable that they should be accustomed to the style of machine on which they are directed to work.

On the cylinder presses taking a 25 by 38 sheet a pressman is given charge of two machines. When both presses are "down" at the same time the foreman at the desk is notified, and one of the half dozen or more pressmen on the floor as extras is assigned to one of the presses and the machine started. It is then turned over to the regular man in charge. These extra pressmen move about the room and assist in keeping the machines in motion.

Each pressman has the use of a helper whose duty it is to supply the presses with forms and take away "dead" ones. He also brings stock from the stockroom, washes presses during the day, and performs such other services as may be required by the pressman, who is expected to be on constant duty at his presses, so as to obtain the largest possible production therefrom. A pressfeeder is employed on presses not using automatic feeders. These pressfeeders, when not feeding on their own presses, assist the pressmen in "spotting-up" makeready sheets, or "resting" feeders on other presses. The makeready feeders are all women, ninety-one in number.

Every effort is made to reduce the time on makeready to the lowest possible limit. In addition to the testing of plates in the platemaking division, iron bases of the most approved pattern are used for the mounting of plates and the form made to present almost a perfect plane.

Pressbeds are leveled by means of a micrometer gage. The cylinder is first set evenly to a .912 gage and the surface between the bearers is then micrometered under impression strain, and any variation is compensated for by "shims" placed under the track supports of the bed.

There are few type forms put on the cylinder presses, unless for short advance runs, plates being used almost exclusively. On many of the job forms no underlaying is necessary. The pressman, knowing from experience the amount of cylinder packing required, will slip several sheets of print stock under the form and pull an impression on two sheets of thirty-five-pound book and the stock of the job. The two sheets are used in the makeready process.

Pressmen on book presses lay their own forms, the larger machines carrying thirty-two plates of "doc" size, and printing a sheet 38 by 50. Plates are usually laid in thirty-two-page signatures and so manipulated as to carry the heaviest plates on the outside portion of the sheet. It has been found that the inking of the form is accomplished more satisfactorily by this method.

While the bulk of the printing done in the office is in black, there is considerable three and four color printing done which is of the highest order. With the exception of the work done on the two letterhead embossing presses, all printing done in the office is of the relief surface variety. However, plans are developing for the purchase at an early date of an offset equipment.

There are several large presses, usually termed "double presses," with automatic feed, that are used exclusively for jobwork. They take two double-cap sheets, on separate jobs, without regard to the number of impressions, and when one form is completed another form is put on. By this arrangement it is possible to run the press to its full capacity and keep it going continuously.

At times, when the smaller forms accumulate, it is customary to run two forms on the smaller book presses, one on each side of the press, using two of the women feeders. This is in line with the policy of aiming to obtain the greatest output from all machines. The total of chargeable impressions of presswork during the last fiscal year was 2,111,026,695, as compared with 2,051,135,651 for previous year.

There are few blankets used on presses, and these exclusively on web machines. The usual packing is made up of post-card manila and M. F. or S. and S. C. stock, the pressmen claiming that such a packing will lie closer to the cylinder and give more satisfactory results than when the usual pressboard is introduced into the packing.

Printing presses, as well as all other machinery, have individual electric drive. Wires and conduits are carried in a three-foot space between floors and ceilings, and no wires are carried in the rooms.

Sheets of 25 by 38, fed by hand, pass through the press at the rate of 1,500 an hour. Fed by automatic feeders the rate is 1,900 an hour. Large book sheets of 36 by 48 are fed automatically at a rate of 1,250 an hour. The largest sheet handled in the office is 46 by 66 inches.

One hundred and fifty thousand forms of type and plates are sent to press each year. A single printed job required 323,000,000 copies made up into 646,000 tablets.

The elimination of static electricity from paper on the press, and the prevention of offset, is accomplished by the use of a combination electric and gas heater attached to the delivery mechanism of the press.

The policy of the office is to plate all forms from which reprints may be ordered. Complete runs of 10,000 or less are usually made from type forms. The limit of impression from electrotypes plates on the press has not yet been reached. Forms of 500,000 impressions have been run, and the plates are still considered worth holding for future printing. Two million impressions have been made from nicked plates on a completed job, and the plates not then condemned. This result is due to the quality of the work produced by the platemaking section and the careful makeready on the press. Chalk overlays are made for all illustrated forms. There are two power embossing presses used for envelopes and letterheads on special orders.

There is a web press in the office designed for special work which is kept running on out-of-the-ordinary class of jobs. One of these jobs is printed on four colors of stock carrying original, duplicate, triplicate and quadruplicate forms, perforated crosswise and lengthwise, numbered, collated and delivered in lots of 100 sets ready for padding. The form for the original copy is printed on a sheet which is coated with carbon on the under side for copying purposes. The machine carries thirty-two numbering heads. The work is cut on the press to a size $10\frac{1}{2}$ by 16, and the number of completed tabs produced each day is 30,000.

Applications for money orders are printed on this press, forty-eight plates to the form, the work jacket calling for 20,000,000. As a new jacket is issued before the former one is finished the job is rated as a continuous one. There were 323,000,000 money order application forms printed in the fiscal year of 1924-1925.

One of the big jobs printed in the office is that of money orders. Specially designed presses are used, and every step in the progress of the work is closely watched in order to assure accuracy in printing and increased production. The presses print seven-up on a sheet 21 by 22 inches, cut from a twenty-two-inch roll, prints on both sides, in two colors, perforates, numbers in four places on each form, prints name of local postoffice and delivers in sheets of 11 by 21, 200 to a book, ready for stitching. The presses carry four fountains, each with its unit of ink distribution. One impression unit has fourteen local postoffice slugs and twenty-eight numbering heads.

The printed sheets are carefully examined and stitched into book form and forwarded direct to the city postoffice as registered mail. For the fiscal year of 1924-1925 the number of money order forms printed was 227,600,000, a gain of nearly 38,000,000 over the previous year.

Other large orders printed for the postoffice department and not heretofore referred to are 181,151,000 registered, insured and C. O. D. mail notices; 30,000,000 registry receipt cards; 34,000,000 return receipt cards; 80,000,000 special delivery receipts; 21,959,000 change of address slips; 5,000,000 remittance letters and 10,000,000 folders. Some of these forms are printed on special presses at the rate of 450,000 a day of eight hours.

Four special presses are used in the printing of index cards, $3\frac{1}{4}$ by $7\frac{3}{8}$ inches, for standard punching machines. The cards are printed from a roll and cut and trimmed to accurate size. The output of the three machines in eight hours is 550,000 cards. The agricultural census, taken every five years, requires 23,000,000 of these cards, and the population census every ten years makes use of 225,000,000.

PRINTING THE CONGRESSIONAL RECORD

Two special Robert Hoe presses have been recently installed to print the *Congressional Record*. An allotment of space has been made on the second floor of the main building and a complete unit developed for the handling of the *Record*. Each press has a capacity of sixty-four pages, $9\frac{1}{2}$ by 12, and arranged to print in multiples of fours, which can be printed, folded, pasted or wire stitched up to and including sixty-four pages.

When the publication amounts to more than sixty-four pages the signatures are collated and wire stitched on separate machines. The presses produce 12,000 impressions an hour.

The *Congressional Record* unit consists of the two presses, two Juengst eleven-box gathering and stitching machines, two mailing tables and a belt conveyor which carries the finished copies in the mail bags to the city postoffice, a block to the south of the printing office. Thirty-five thousand copies of the *Record* are printed daily when congress is in session. The number of pages varies from fifty-six to over two hundred. The *Record* for March 3, 1925, the day preceding the closing of congress, contained 192 pages.

Regardless of the number of pages required, the *Record* is always found on the desks of members of congress at the opening of the daily session, for if necessary the full capacity of the printing office is utilized in order to issue it on time.

POSTAL CARD PRINTING

It can well be said that "of the printing of postal cards there is no end." The printing of the cards is done on three special machines from thirty-three-inch rolls. The impression cylinder carries eighty steel plates. The life of these plates is set down as five years, and the form is re-made-ready once a year. The presses printing postal cards have a capacity of 6,400 a minute. The cards are delivered cut to size by slitters and crosswise knives, and delivered in packs of twenty-five for the double or return cards and fifty for the single ones. They are carefully banded and packed in boxes of 500 cards. Normal production per eight-hour day is 7,000,000 cards.

Postal cards to the number of 1,595,000,000 were printed in the past year, 176,046,528 of these being printed on flat-bed presses in order to meet an unusual demand. At one period of the year the production was as high as 20,000,000 a day. Over seven million pounds of postal cardboard is used annually.

THE PRINTING OF BILLS

When a bill is presented in congress it is printed as in regular order and is then referred to the proper committee. It frequently happens that many changes are made in the bill, and when reported back to the branch of congress in which it originated it is reprinted and the changes and substitutions indicated by the style of type used.

Sections disapproved are printed in canceled roman, the cancellation consisting of a line drawn through the middle of the type face, the type being fourteen-point. The additions, or substituted portions of the bill, are indicated in italics.

When finally passed by a branch of congress it becomes an act of the branch. If it originated in the house the bill when approved is engrossed, that is, it is printed on blue bond, six copies only being printed for the use of special officers. If the bill had originated in the senate the engrossed copies would have been printed on white bond. Changes made in the bill in senate committee deliberations are indicated by being carried in parentheses and sometimes in black letter.

When the senate approves of the bill as changed, either by committee or by direct action, it goes to a conference committee made up of members of both houses. After the conference committee approves of the measure it is reported back to both houses, and if favorably acted upon it is enrolled and four copies printed for the proper officials. One copy is printed on parchment, which is signed by the presiding officers of both houses, and is then forwarded to the president. If he approves, it is set up in ten-point type and printed in pamphlet form.

At the close of the session of congress the bill is again printed as a statute in codified form with the other laws passed. The bill signed by the president is finally deposited with the state department for permanent filing.

There are nine printings of all bills passed by congress: when introduced, when reported from committee, when engrossed, when referred to the other house, when reported by committee, when agreed to by the second house, when enrolled, when printed in pamphlet form and when printed as a statute. The original drafts of bills as presented by members of congress are preserved in bound form at the close of each congress and filed in the state department.

PATENT SPECIFICATIONS

The "spec" division of the office is where publications of the patent office are handled, and represents a large and important feature of the work of the office. On an average, there are 1,000 patent specifications printed each week, besides a considerable number of trade-marks and copyrights. The patent

specifications vary in size from one to a hundred pages. They are printed eight pages to a sheet, 22¾ by 31½ inches, with one hundred copies of specifications and fifty copies of trade-marks and designs. Drum cylinder presses are used, of which there are three, and twenty-five forms of eight pages each constitute a day's run.

Another style of patent specification printing is contained in the *Patent Office Gazette*, which is a weekly publication of

an average of 246 pages of specifications, trade-marks and copyrights, and thirty pages of index. The printing of the semiannual bound volumes has been discontinued, but bound copies of the index are issued periodically. There are 5,677 copies of the *Gazette* printed weekly, but 1,000 copies of the forms are printed and delivered to the patent office at least three days before the regular issue.

(To be concluded)

The Why and Wherefore of Process Embossing

By ALFRED B. CORCORAN



N exceedingly profitable and very interesting field for job printers seems to be greatly neglected in the so-called process or typographic embossing. Many printers are under the erroneous impression that this style of work is merely a worthless imitation of embossing, judging that it is worthless from some inferior specimen of process-work they have seen; and for this reason they refuse to have anything to do with it. Examination of a good job of process embossing will convince any one of its value, and Webster's dictionary supplies ample evidence that "embossing" is the correct name for it.

Most printers understand the principle on which this work is done, a powder being dusted on the printed sheet before the ink has dried, the excess powder shaken or blown off and the sheet then exposed to a heating agent. The powder, a commercial product, melts onto the wet ink and hardens immediately on cooling.

Many different heating machines intended for the work are on the market. Selecting a good one is apt to be a difficult proposition, and regardless of how good it may appear to the eye, the printer who buys one should be exceedingly careful in his choice or he may find himself the possessor of something designed to sell but not to work. A little time spent in the careful selection of equipment will save the printer needless expense.

An ordinary process embossing machine consists simply of a frame supporting an electric or gas heater and an endless belt that carries the powdered stock under the heater; a variable speed-regulating device and a motor or other means of keeping the endless belt in motion.

To work satisfactorily, the machine must have a heater at least two or three inches wider than the widest stock to be embossed; the endless belt must be substantially made of material which will not burn, and the adjustable speed regulator must have a wide range of variation, as paper jobs require much more speed than cardboard. The work will be worthless unless the correct speed can be obtained on the carrier belt.

Having a machine which complies with all requirements, a printer should find no difficulty in doing perfect work on cards and other jobs for which heavy stock is used, providing he uses gloss finish powder only. The dull-finish powder is generally unsatisfactory for the reason that on a steady run the eye alone can not tell whether the powder is "raising" properly. The heat of the machine may vary slightly during the run (it generally will), and some of the work gets through with a dusty surface instead of the desired raised effect on the printing. This can not happen with gloss-finish powder if the feeder bestows an occasional glance at his work, and no dissatisfied customers will result.

Paper stock, such as letterheads, may cause some difficulty on the process embossing machine, especially if the heater is mounted too close to the moving belt. Heat has a tendency to curl paper slightly, and if the paper is allowed to curl up at the ends while passing under the heater, it will be scorched and spoiled.

One efficient, though more or less slow, method of preventing this is to have pieces of cardboard cut a little over an inch and a half longer than the printed material and folded over, one-half inch from each end. A few staples are driven through the double thickness of card at the ends, and if they are correctly placed the result will be a kind of holder for the sheet which will prevent it from curling up when passing under the heater. The sheet is first powdered and all excess dust shaken or blown off with the aid of an electric fan, then placed in the holder and passed through the embossing machine.

If reasonable care has been employed in printing and embossing, the finished product will be pleasing in appearance and make an instant appeal to any discriminating buyer. The mere sight of a sample will often result in an order even though the price charged is necessarily much higher than for regular printing.

With regard to prices, the printer should always remember that he deserves to be well paid for this special work. Few printers are doing process embossing; there is practically no competition, so the prices can easily be kept up where they belong without reducing the volume of worth-while business.

Substitute for Brass and Copper Thin Spaces

By HAL SMITH

It frequently happens that the supply of brass and copper thin spaces in the shop gets very low or is entirely exhausted. Here and there I have found shops where these useful adjuncts of justification were entirely lacking—a condition for which there is certainly no excuse. If you are located at a distance from a supply house the situation may become distressing, but a visit to the local sheet metal shop will bring relief. Get some of the thinnest gage tin plate and have it cut in strips the width of a standard lead and take it to the shop and cut it on your slug cutter, twelve, eighteen or twenty-four point, or whatever you need. You will find that you can turn a lot of waste strips of tin into an ample supply of thin spaces, which are about as near a half-point in thickness as the well known copper article supplied by the typefounders at much money per pound.

If you will but try this once you will never let yourself run short of thin spacing material again—at least, so long as the local tinner remains solvent and friendly. Be sure your slug cutter doesn't cut "long." Try out the spaces with type in the stick, and if the thin spaces bind, reset the gage.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Adjusting the Metal Pot

An operator asks if he will be able to adjust the lockup of the metal pot and the mold by turning out on the front and back adjusting screws in the pot legs and then allowing the pot to come to the lockup position. When in this position the screws are to be turned until in contact with pot leg bushing.

Answer.—The method you describe will probably give the results you desire, but to make the work more complete you should examine and see that the pot lever does not have contact at the rear with cams seven, eight or nine. This examination should be made while the pot is locked up and also when it is back in normal position. In the event that the lever does touch either of the cams mentioned, you can change the position of the lever by the washers found on the pot lever shaft. When this is done and you want to verify the changes you have made, remove the mold and take off the cap, put back the mold body and make the ink test. When this is done you may have to make a slight change in the adjusting screws of the pot legs.

Justification Trouble

"We are having a little trouble with our Model 5 that we can not seem to locate, and we are writing to see if you can help us. It is in the justification on thirteen-em matter. With four or five spacebands in the line it will cast all O. K., but with six spacebands we have trouble in getting the line to cast. We have our assembler set at 12½ ems and the operator says that he does not send a line away which he thinks is too loose. No trouble at all on wider than thirteen-em stuff, as we had a 26½-em liner in yesterday and cast every line, no matter what the number of spacebands was, and the only trouble we have on thirteen ems is when over five bands are in. Also, we are troubled with mats falling off the rail in the center of the distributor box."

Answer.—(1) We are unable to furnish reasonable excuse for failure of the lines to cast when six spacebands are used, especially since a line with four or five spacebands will cast. We suggest that an average line containing six spacebands be sent away, remove pin from plunger and allow first justification to take place, then stop the cams. Observe if the pump stop block is clearing, as it should under the circumstances. If it does not clear, lock the spaceband lever back, and permit the cams to come to normal position. Remove the first spaceband toward the right end of the line and insert a thin space in its place. Repeat the test as before, stopping the cams in the same position. Observe again if the pump stop block is clearing. If it does clear, discharge the line and then try this method for correction: Take six spacebands which will show no evidence of bends or distortion, polish them in the usual manner on the spaceband rubbing board. Open the vise, take the magazine cleaning brush and apply a small amount of dry graphite to the bristles. Then with the brush rub the inside of the jaws of the first elevator and the grooves of the mold

keeper. Set up a line using the six cleaned spacebands and permit the cams to go through the recasting operations several times. Observe the pump stop as first justification takes place. This may correct the trouble, but it does not offer any explanation as to the cause, except that there is an obscure cause of resistance. (2) Front edge of the distributor box bar may have a bruised rail where it joins with the second elevator bar. If such is the case, the bruise should be removed. If the bar rails show any evidences of flattened edges, a new one should at once be applied to the distributor box.

Dry Out the Asbestos

An operator removed the cover of an electric pot to take out metal which had shorted the heating unit terminals. The asbestos became loose and fell out. He asks what to do under the circumstances.

Answer.—Do not use wet asbestos around any of the terminals, or it will cause a short. As it has been dislodged from the cover, you may pack it damp or wet and then dry it out over a gas plate or any source of artificial heat before you attach it to the jacket. You may use the asbestos dry in the locality nearest to the upper terminal of the mouth heater. For permanency some use water glass mixed in with the asbestos.

Test Space Between Bar Point and Top Rails

An operator submits a bent thin space, asks several questions regarding distributor box, and one about difficulty experienced in having long lines justify properly.

Answer.—(1) We suggest that you remove the distributor box and place a thin matrix in the box. Take the box where a good light is available and cause the lift to raise the matrix. Observe whether the matrix has sufficient clearance as it passes the bar point. The matrix you submitted appears to have a mark from the bar point, although it should clear it without binding. If the matrix with which you test appears to bind on the bar point, then that is the cause of the bending. If the matrix has too much space, then the cause is due to the raising of two thin mats at the same time. If this condition is present you may correct it by applying a new bar point or may give a temporary remedy by spreading the point outward toward the vertical faces of the rails. If the latter condition is present it will be the cause of a matrix binding as the lift raises it. If not, the lift may need readjusting. Proceed as follows: Loosen lock nut on the adjusting screw; turn the screw out at least one complete turn; send in a line of figures, and as the lift is operating but not lifting the matrices, turn in on the adjusting screw slowly and stop just as the matrices are being raised, tighten the lock nut and then send in a line of the thinnest mats. (2) Graphite the elevator jaws, the grooves of the mold keeper and also the spacebands. Then oil the justification rods. Try a line and recast about ten slugs and take a proof. The purpose of the graphite and the oiling of the rods is to reduce the friction. It should help.

B O O K R E V I E W

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

The Art of the Printer

By Stanley Morrison. Published by Simon and Schuster, New York city. \$10.

WHEN Edward Everett Bartlett in the preface to "The Typographic Treasures in Europe" said that "it is an abnormal fact that the printing profession in America is poorer in illustrative educational examples than is any of the other creative arts," he evidently did not consider Stanley Morrison other than an Englishman speaking exclusively to Englishmen. But as all of Mr. Morrison's books are published simultaneously in New York and London, and as they are as easily understandable for an American printer as for an English printer, Mr. Morrison's books may be considered at least as belonging to American literature, although the author is an Englishman by ancestry, birth and training. Thus it has come to pass that there is a wealth of illustrative educational examples at the beck and call of the printers of this country, for not only did Mr. Morrison in 1924 publish his monumental "Four Centuries of Fine Printing," with 650 examples in facsimile colotype or other methods of reproduction, but he has also recently published "The Art of the Printer," with 250 specimens of title and text pages selected from books composed in the roman letter and printed from 1500 to 1900. The reproductions bring together examples of the work not only of acknowledged masters, but of printers whose achievements entitle them to high rank among the best, although they somehow have failed to receive merited recognition; such as Antonio Blado of Rome and Francesco Marcolini and Gioliti of Venice. From the French Renaissance period examples are shown from the work of Simon de Colines, Tory, Morel and Vascosan. The brilliant Lyons school is headed by a number of pages by Jean de Tournes.

Breaking Through Competition

By Ray Giles. D. Appleton & Company, New York. Cloth binding, \$2.

In this day and age when so many new devices are constantly being thrust upon the market, competition is becoming more keen. Mr. Giles, of the Blackman Company, New York, has written an instructive and helpful book, showing how the business man may, through intelligent merchandising policies and selling methods, break through this ever-increasing competition. In the first chapters he shows how conditions have

greatly changed in the past twenty years and gives the reason therefor. Then, by easy steps, he shows the reader how constant improvement in products, price re-

Other Books Received

Official Congressional Directory. Compiled by Elmer C. Hess under the direction of the joint committee on printing for the United States Government. Copies of the directory may be obtained from the Superintendent of Documents, Government Printing Office, Washington. Price 60 cents.

Proceedings of the Sixth Annual Convention of the Employing Bookbinders of America. Published by the secretary, 141 Broadway, New York city.

John Myers O'Hara and the Grecian Influence. A beautiful reprint of an article which appeared in the *Boston Transcript* in 1918. Published by Smith and Sale, Portland, Maine.

Men and Gods. Translated by John Myers O'Hara from the French by Paul de Saint-Victor. A fine example of modern book-making, printed on Strathmore deckle-edge stock. Published by Smith and Sale, Portland, Maine.

Pre-Alphabet Days. By Otto F. Ege, of the Cleveland School of Art. Done in the best form of the printer's art by Norman T. A. Munder & Co., Baltimore.

The Perfect Calendar for Every Year of the Christian Era. By Henry Fitch. 42 pages with flexible fabrikoid cover. Funk & Wagnalls Company, New York city. \$1.50.

Employee Magazines in the United States. One of a series of studies in industrial relations problems. Published by the National Industrial Conference Board, New York city. Cloth bound, \$1.50.

Who's Who in Journalism. A biographical directory and reference book of the journalistic profession. Edited by S. Gershanek and M. U. Ask. Published by the Journalism Publishing Company, 37 East Twenty-eighth street, New York city. Cloth bound, \$4.

duction without lowering value, improved delivery, etc., have come about in the same period. Market possibilities and the means of extending them; what can be done with a distinctive product intelligently advertised; the sales possibilities in the buying power of youth; buying habits of different consumers in different localities; problems of distribution—all these and a host of other vexatious problems are handled in an intelligent manner. The author has drawn from his years of experience; every page in this complete, readable and understandable book reflects wise understanding and aptitude in expressing it.

Gutenberg to Plantin

By George Parker Winship. Published by Harvard University Press, Cambridge. \$3.

THIS is an authoritative and interesting outline of the early history of printing by the librarian of the Harry Elkins Widener Collection of Harvard College Library, showing both painstaking research and love of the subject treated. Mr. Winship's name is in itself a guarantee that this outline is exhaustive and to the point; that no snap judgment has been allowed to creep in. In less than a hundred pages Mr. Winship outlines what the average reader needs to know about a subject concerning which there has been a wide gulf between popular writings and the opinions of expert students. He gives the accepted views, or in some matters of controversy the interpretation which he believes will come to be accepted, based on the bibliographical investigations of recent years, but without intruding on the reader any of the apparatus of scholarship.

Says the author in his preface: "This outline aims to be a statement of facts which have in most cases long been established, with as much of the newer conclusions drawn from these facts as seems to the author reasonably certain of eventual acceptance. Controversial details have usually been ignored, because any discussion of pros and cons, or even an intelligible statement of the points at issue, would destroy the proportion of the narrative by giving these subjects more space than they deserve."

Printing Ink, A History

Frank B. Wiborg has given us a most valuable book on printing ink. It is not too technical and yet it tells the printer what he should know about the only important chemical compound that makes or mars his work. The general reader will find this history of printing ink a most fascinating story. It begins way back in Egypt, 1300 years B. C. Ink is mentioned in the Old Testament in telling how Jeremiah dictated his prophecies to his secretary, Baruch. "And Baruch said to them: With his mouth he pronounced all these words as if he were reading to me, and I wrote in a volume with ink." Jeremiah, 36:18.

A list of the chapter headings will give an idea of the comprehensiveness of this work: "History of Ink in China; in Japan; in Central Asia; in India; in Egypt, Palestine, Greece and Italy. History of Printing Ink in Europe to the Modern Era; The

Development of the Printing Ink Industry; Methods of Printing Now in General Use and Observations About Inks; Some Chemical Properties of Printing Ink; Oils, Varnishes, Driers Applied to the Manufacture of Printing Inks; Black Pigments for Printing Ink; Hydro-carbon Gas Black; The Birth of an Industry; Colored Pigments for Printing Ink—Natural and Artificial; The History of Plate and Intaglio Inks; Lithography, Including the Modern Offset Process and Ink; Photoengraving, Halftone and Process Color Inks; History and Progress of Rotary Intaglio Printing Inks; Present-day Methods of Inkmaking."

The "Bibliography and Review of Books on Printing Ink Subjects" is valuable for the student who wishes to pursue the subject further. In this review he compliments THE INLAND PRINTER for the chapters on "Printing Inks, Their History and Manufacture," which were in the issues of November, 1919, to February, 1920, inclusive. Harper & Brothers are the publishers. It can be ordered through The Inland Printer Company. Price, \$4.—S. H. Horgan.

What the Compositor Should Know

By W. H. Slater. Price 1/3. Published by the Borough Polytechnic Company, London.

For years Mr. Slater was a teacher in the Borough Polytechnic printing classes. Thus, primarily, these printing handbooks were compiled for the use of technical school students and others who are endeavoring to obtain some knowledge of the printing trade, particularly as applied to the composing room. But do not let this frighten you. The books are decidedly practical, up to date in every respect and will be of great help to both the full-fledged compositor and the struggling apprentice. Section 1 is elementary in its make-up; it covers the "Point System; How Type Is Made; Parts of a Type Character; A Bill of Type; Furniture, Tools and Appliances for the Compositor's Use; Composing and Distribution." Section 2 covers display work—commercial and advertising. The final section, just published, deals mainly with bookwork; and it provides instruction in each of the numerous details of style, type and treatment that are connected with book construction.

Women in Journalism

By Genevieve Jackson Boughner. D. Appleton & Co., New York. \$2.50.

Basing her book on years of experience in newspaper, magazine and advertising work, the author has given women students of journalism, vocational advisers and beginners in magazine and newspaper work a complete guide to the field of special writing. She has outlined the opportunities and the preparation needed, and at the same time has combined technical instruction in writing with illustrations of how these subjects are presented in well-edited newspapers and magazines. Thus the book is both a vocational guide and a textbook of technique. Suggestions for actually "selling" special departments to magazines, newspapers and syndicates are included. The book also presents many opportunities in the business field which are based on practically the same preparation.

Training for Authorship

By Grenville Kleiser. Funk & Wagnalls Company, New York city. 612 pages. \$6 net.

To any one wishing to become a writer of good, correct, easily readable English we could not give better advice than to read this book by Grenville Kleiser. The author was formerly instructor in public speaking at the divinity school of Yale University and is the author of a great number of books on effective speaking. This is his first

Other Books Received

A Catalogue of an Exhibition of Recent European Fine Books and Commercial Printing, loaned by the Typographic Library of the American Type Founders Company. With an introduction by Henry Lewis Bullen. American Typefounders Company, Jersey City.

Isn't Good Printing Vital to Direct-Mail Selling? By Norman T. A. Munder. An excellent treatise on the problem, reprinted from *Postage*. Norman T. A. Munder & Co., Baltimore.

The Yarn of a Yankee Privateer. Edited by Nathaniel Hawthorne. An interesting story describing the author's adventures during the War of 1812. Illustrated with authentic old prints. Published by Funk & Wagnalls, New York city. Price \$2.

When James Gordon Bennett Was Caliph of Bagdad. By Albert Stevens Crockett. A romantic yet true story of the newspaper world. Published by Funk & Wagnalls, New York city. Price \$2.

The Mad-Song. By Mabel Wagnalls. A colorful, stirring novel of the power of music. 250 pages. 12mo, cloth. Published by Funk & Wagnalls, New York city. Price \$2 net.

book on writing; it covers the subject more completely than any other book we have had the pleasure to read.

The aim of the book is to provide ambitious men and women with the necessary stimulus and practical information to enable them to realize their ambition to become successful in the literary field. Because the author believes that there is no substitute for actual practice, the entire volume is so prepared as to give the reader definite guidance on what to do to develop and perfect such important phases of writing as sentence-building, correct words to use, style, plot building, etc. This work covers short story writing, novel writing, the writing of essays, history and biography, and photoplay scenarios.

One of the most attractive features of the work is the manner in which Grenville Kleiser has presented his material. There is always a tone of encouragement and friendly help which can scarcely fail to inspire the journalistic aspirant to most enthusiastic and interested effort.

Presswork

A record of five practical shop discussions conducted by the Boston Club of Printing House Craftsmen. Printed from the official stenographic reports and published by Boston Club of Printing House Craftsmen. \$1.

This is one of the tangible results of the "Share Your Knowledge" movement. The Boston Club of Printing House Craftsmen has been remarkably active and most decidedly successful in its trade education attempts. Practically every branch of the

printing industry has been covered with interesting lectures and discussions. In the fall of 1923 it was decided to devote the coming season to the discussion of presswork. Thoroughness was to be the slogan. A program was formulated for five meetings, with speakers from the pressrooms of Boston—all practical men who knew from experience what they were talking about. Thus the trade experiences of a group of successful pressroom executives became public property, especially since the lectures and the following discussions were published in this book of 120 pages. The five discussions were headed as follows: (1) The cylinder press as a machine; (2) preparatory makeready on different kinds of forms; (3) final stages of makeready; (4) automatic feeders; (5) final subjects of makeready. A decidedly valuable and practical book both for the journeyman and the apprentice.

Newspapers in Community Service

By Norman J. Radder. Published by the McGraw-Hill Book Company, Incorporated, New York city. \$3.

For the editor of a newspaper who believes his journal has a greater purpose in life than merely printing news, namely, community development, Norman J. Radder has provided abundant material in this comprehensive book. The author is associate professor of journalism, Indiana University, and was formerly on the editorial staff of the New York Times and the Christian Science Monitor. He is also author of "Newspaper Makeup and Headlines."

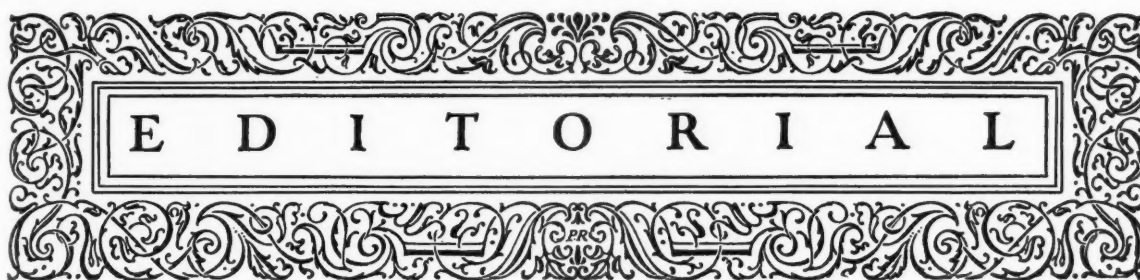
The increasing interest of the editor in the possibility of making his newspaper a decisive factor in community improvement is easily one of the most significant developments in journalism within the last ten years. Since the idea of the newspaper as a community builder is relatively new, there is a lack of definite program and specific ideas. This book is an account not only of some of the outstanding instances of community service on the part of the press but it is also an attempt to analyze methods. Its object is to show how the editor may act most effectively as the head and center of progress in the village, city and county.

While the author states that the editor should at all times be a purposeful leader of community advancement, he has not lost sight of the fact that the reporting of news is the primary object of the newspaper, and the idea of "doing things" must not monopolize the editor. And for the editor who for the moment may be more interested in news than in service activities this book will be found to contain ideas suggestive of innumerable feature articles dealing with agriculture, business, parks, playgrounds, civic improvement, schools, housing, health and charity work, etc.

Care of the Linotype and Intertype

Written and published by Hugh Foster, Los Angeles. \$2.50.

A helpful book of 113 pages written in simple language giving suggestions for the care of either the linotype or the intertype. It contains many hints for the beginner, and much information of benefit to the machinist-operator.



The Small Sale and the Broken Package

We have from time to time in the columns of *THE INLAND PRINTER* made suggestions of reforms in the retailing of paper stock which would eliminate the broken package as a bone of contention between the printer and the paper merchant. Thus we have suggested that the original package be made small enough to obviate any necessity of breaking, as, for instance, packages of 125 and 250 sheets for bonds, ledgers and books, and 25, 50 and 100 sheets for bristols and the heavier covers. Hitherto the main objection of the printers has centered on the extra charge for breaking a package, usually twenty-five per cent above the pound price. Obviously this is the least important part of the problem. A printer ordering nine, sixteen, or even eighty-six sheets from a paper merchant can well afford to pay the additional charge for this service, especially so as he can, without hindrance or compunction, add this extra charge to the customer's bill.

The most important part of the problem is the waste in energy and stock such a proceeding entails. As long as the ream is the smallest package obtainable, the biggest part of the orders coming to the average commercial printer requires stock of less than a full package. A thousand letterheads, for instance, require 250 sheets of stock plus two per cent for spoilage; the same number of noteheads, statements, or small-size billheads require half as much stock, etc. Obviously the package must be broken, either by the printer or the paper merchant. It makes no difference where it is done, the cost and the waste is the same. It takes time to count out the correct number of sheets and to remake the package; if the package is not remade, the remaining sheets will depreciate in value both by handling and by spoilage.

The carton with a hinged cover or side, containing one to five reams of stock according to size and weight and divided by markers to small-sized lots, has been suggested as a substitute for the present method of packing, and has to some extent been given a trial and found acceptable. We can readily see how such an arrangement would be an improvement. But would it solve the problem? It would make the breaking of the ream an easy matter, to be sure; there would be no additional counting and no waste from spoilage. But the trouble is that the sheets, whether fifteen or five hundred, would have to be wrapped before delivery, wrapped at the warehouse of the merchant instead of at the mill, as we suggested. Whether this would be an improvement over the method we recommended we do not know; but if it is, let's combine our forces and have it universally adopted. We are not committed to any particular method of packing; we only ask for the one most practical and economical.

But there is another angle to this problem which seems to have been entirely overlooked in the discussion of the broken package: the cost of the unit sale. By a close study of the sales of the paper merchants over the country it has been found that sales below ten dollars in value represent the following percentages of the aggregate number of sales: Writings, 60.5; envelopes, 71.9; cardboards, 65.5; news and poster, 58.4; miscellaneous (ruled goods, cut cards, etc.), 76.8. From a money standpoint, or the dollars and cents value of the sales, the stocks mentioned above on sales of less than ten dollars each represent the following percentages of the total cash value of the sales: Writings, 13.2; envelopes, 23.7; cardboards, 19.3; news and poster, 9.2; miscellaneous, 26.6; in other words, 71.9 per cent of the total number of envelope orders handled represent only 23.7 per cent of the cash value of the total number of the orders.

The cost of entering a sale of paper stock is practically the same whether it covers a ream or a case, even ten cases. It therefore stands to reason that the condition referred to above is one of the determining factors in the cost of paper merchandising. One of the basic principles of modern cost accounting is that each department or unit in a business must carry its own burden. Translated to the case before us, this means that the small sales must carry their own burden, which again means that the paper merchants are justified in making an additional charge for these small sales. We hold no brief for the paper merchants; they are eminently able to plead their own case; we only state the facts as they appear to us from a close scrutiny of the data at hand. As we said above, we are interested only in seeing this problem practically solved — to the best interest of all parties concerned.

Scientific Training for Printers

The most important move in printing circles in this country, for a decade at least, if not longer, was the conference on scientific training of printers held at the Massachusetts Institute of Technology, May 11, as described fully in our news columns. If any industry is in need of men with a thorough training in its technology, the printing industry is surely the one. From a statistical point of view it is the third, fourth, or fifth of the important industries of the United States, according to how one looks at it; from the viewpoint of progress and development along cultural and educational lines it is the most important one. Nevertheless, it is more or less haphazard in its construction; it has developed, so to speak, without plan or order. It has advanced, to be sure, and reached a stage of achievement not dreamed of at the beginning of the century; but this has been accomplished in spite

of its shortcomings. As Henry Lewis Johnson reported at the conference, the industry has never been developed along scientific or engineering lines by any institution of authority. Lack of such development, it was pointed out, has been a distinct handicap, preventing the industry from achieving its fullest possibilities.

The conference was held for the purpose of correcting this condition: to establish at the Massachusetts Institute of Technology a school or a course of study where the technology of the printing trades is taught; where a degree of Bachelor of Printing Engineering is conferred upon the graduates. We can readily picture before us the day when a stream of young men in cap and gown descends from the hallowed precincts of Cambridge to go forth and fill the many open gaps as engineers of printing; men who would possess the knowledge and training to lift the industry onto a scientific level. We need men with a broad training in all the executive or administrative branches of the industry; we need men also with a broad training in the art of the industry as well as in its traditions and past development; but above all we need men so thoroughly trained in the technology of the industry that they can scientifically solve the problems that keep us groping about in the dark. Let's hope that the day is not far distant when this will become an established fact.

Trade Compositors Seeing the Light

At the April meeting of the Philadelphia Typesetting Association, George T. Lord and Edward S. Morris, two well known New York trade compositors, dwelt at length upon the ethics of the trade composition business. According to a news report "they pointed out that buying printers have the right to expect from all trade plants a uniform code of ethics and a standard basis on which they may buy composition. And both handed members of the local association a bit of a jolt by stating that the hour rate is not a good standard basis. The Philadelphia association at its March meeting had practically decided on the hour rate, but the New York visitors made them think it over again by their assertion that trade composition being of so many varied lines and of such different copy it had been found next to impossible to analyze it on the hour basis, but that the em basis was far preferable."

We are glad that men of such reputation in the trade composition field as George T. Lord and Edward S. Morris have taken this stand. To sell composition by the piece or by the thousand ems is the only equitable method to all concerned, as long as no standard of production can be established. In Chicago, for instance, we have operators turning out eight to nine thousand ems an hour, while others are turning out three to four thousand ems. It is obvious that no hour rate could be established that would be equitable in such cases. In a town not more than a thousand miles from Chicago, two trade plants are competing for the composition business of the printers. Each one claims that his operators are better and swifter. Said one: "We charge the same hour rate, \$3.50; but my operators are so much faster than his that it would be unfair to my competitor to give the printers their whole production; I measure the composition and allow three thousand five hundred ems as an hour's work." In other words, he is charging his composition at the rate of a dollar a thousand ems.

It seems to us that no more important problem is before the trade compositors than a fair and equitable method to price their product. The thousand-em method is too old and too well established to be lightly put aside; it has so many good points in its favor that we have so far found nothing to take its place.

"Sell, Printer, Sell"

This was the topic of George W. Taylor, president of the Boston Typothetae Board of Trade, at a recent meeting of the Chicago Master Printers Federation. As he handled his topic, the answer was satisfactory. But in other hands it might not have been. "Sell, Printer, Sell" may mean the mere selling of merchandise. "Sell Merchandise With a Purpose" was Mr. Taylor's answer.

Henry P. Williams, a Chicago advertising man, recently illustrated this point forcibly. He said:

I once discussed with a prominent maker of kitchen cabinets the subject of his advertising. He spread his scrap books before me, a complete exhibit of his year's advertising program. He asked my comments on it. It looked good so far as illustration and display and typography was concerned; and I said so.

"But you are trying too hard to sell kitchen cabinets."

He looked surprised and said, "What do you imagine I am spending \$150,000 annually for if it's not to sell kitchen cabinets? I guess you don't understand the purpose of advertising."

"I think I understand," I said. "But your advertising is so manifestly a desire, an anxiety to sell, that it defeats itself. You're really not selling kitchen cabinets; you're selling an efficiency service in a kitchen; a saving of time and labor for the woman who works in a kitchen. The kitchen cabinet is the means by which you deliver that service. Sell the service, not the mechanism; the result, not the merchandise."

Artists Not Fair to Engravers

The Art Directors' Club exhibited nearly 350 original paintings and drawings used in advertising in New York, during May. Shown underneath these were the photoengravers' reproductions for comparison. The whole exhibit proved how unmindful artists are toward the photoengravers on whom they depend to get their work properly before the public. It is well known that to reproduce a painting in true facsimile the reproduction should be the same size as the original painting, and this applies to any photomechanical method. In this exhibition there were paintings so large that the photoengraver was obliged to reduce them to one-fortieth of their area, while reductions of one-thirty-sixth of the area were quite common.

Frankly, the reasons for this abuse are: The painter finds that the size of the painting always impresses the art director — the larger the painting the bigger price he can get for it. It is easier for him to slap on color on a large canvas and after its use in advertising he can finish it up and sell it. Another thing shown by these paintings is that the artist delights in selecting for his pigments all the freak hues of blues, greens and reds that he thinks will startle the public and then demands that the photoengraver reproduce these in mixtures of standardized yellow, blue and red inks. Then some painters will choose a canvas with such a prominent and rough mesh that it forms a moiré pattern with the engravers' halftone screen. All of which adds to the problems of the engraver and printer. It is time that photoengravers should protest against these handicaps and by conference with artists bring about an understanding that will be mutually helpful in improving color reproduction.—S. H. H.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

Technology of Printing May Get Own School

IF plans discussed at a conference in Cambridge, Massachusetts, May 11, should materialize, the scientific side of printing, its technology, so to speak, will become one of the accredited courses at the Massachusetts Institute of Technology, one of the finest schools of its kind in the world. A number of leading printers of the country met with President Samuel W. Stratton, of the institute, to listen to a report prepared by a provisional committee, of which Henry Lewis Johnson of Boston was chairman. This report unanimously recommended that the Massachusetts Institute of Technology establish a school for the training of men, qualified to lead, in the science of printing and publishing, such as the technology of paper, printing inks, metals, the various processes used in printing, photochemistry, photomechanical materials, electrochemistry, electrotyping, principles of printing presses, photographic appliances, power transmission, composition machinery, book-binding materials, lighting, air conditioning, scientific management, including business administration, estimating, cost accounting and mathematics of printing. It was also proposed that such a school include instruction in languages, history and literature, as well as the history of printing from the earliest periods, drawing and decorative design as applied to printing and bookbinding, typography and type faces, color harmony and various other subjects of importance in the industries concerned.

In discussing the need for training men in printing and publishing, John S. Williams, production director of the Curtis Publishing Company, said there was a great need for technically trained men, who would find most attractive opportunities in the graphic arts.

Charles F. Hart, mechanical superintendent of the New York Times, also stressed the need for trained men, pointing out that nearly every company desires such men and that at present they are sought for in vain.

Other speakers called attention to the value of such a school, not only to train leaders for the industries, but to aid in solution of the problems that arise in printing and publishing.

W. S. Rossiter, president of the Rumford Press of Concord, New Hampshire, said that while many college graduates were attracted to the printing industry, few now have the proper training to qualify them for the work from the scientific point of

view. In this viewpoint William S. Forbes, head of the Forbes Lithographic Manufacturing Company, agreed.

Henry L. Bullen, of the American Type Founders Company, Jersey City, pointed out that progress in the printing and allied industries had been retarded through the slow and costly trial-and-error method.

The committee, which has offered its services to coöperate in further plans looking to the founding of the proposed school, is composed of Henry Lewis Johnson; Irving K. Annable, head of the Berkeley Press, and president of the Society of Printers; Philip E. Hinckley, secretary of the S. D. Warren

Paper Company; W. D. Orcutt, Boston; William S. Forbes, president of Forbes Lithographic Manufacturing Company; W. S. Rossiter, president of the Rumford Press; William E. Rudge, New York; Henry L. Bullen, American Type Founders Company; John S. Williams, production director of the Curtis Publishing Company; Felix Krieg, Hollenbeck Press, Indianapolis; George Hebb, Evans-Winter-Hebb, Incorporated, Detroit; Allen Collier, Procter & Collier Company, Cincinnati; Edward Lee Stone, Stone Printing & Manufacturing Company, Roanoke; Charles F. Hart, mechanical superintendent of The New York Times Company; L. B. Folsom of Boston and Royal B. Farnum.

School of Printing Graduates Twenty-four Students

ONE of the prettiest and most interesting affairs we have had the pleasure to witness, in printing circles at least, took place at the La Salle Hotel, Chicago, on Wednesday evening, April 28, as the Chicago School of Printing graduated its twenty-four students to full rank as journeyman printers. Some of these students had attended the school for seven years, others for five. It is a long time to look at from the start, with graduation and full membership as a journeyman printer in the offing; but under the circumstances witnessed at this graduation exercise it seems well worth while. First of all, under appropriate, impressive ceremonies—so impressive, in fact, that it brought tears to the

eyes of printers who had spent more than forty years at the trade—the graduates were handed their diplomas, bonus checks, and, in one or two instances, immense baskets of flowers from the employer of the recipient. The total amount of the bonus checks was \$15,000; the largest check was nearly \$1,100. These bonuses represent the contributions of the students' employers from the time of enrolment in the school. At graduation time the bonus money fund amounted to nearly fifty thousand dollars. The baccalaureate sermon, as they call it at college graduations, was made by Toby Rubovits, who spoke to the graduates as their "daddy" and gave them a lot of good, fatherly advice.

Ratio of Sales to Plant Investment

WE have from time to time been asked to furnish information relative to the amount of printing sold or which should be sold in plants of different sizes or, in other words, the ratio of sales to plant investment. Especially have requests for such information been numerous from the so-called smaller shops, representing a plant investment of \$15,000 or less. It is always of ma-

terial interest to know what others in the same class are doing, or what other printers with shops of the same size as one's own are doing; such a comparison points out the way for one's future conduct or ambition. We are therefore copying the following averages, as given as a part of the January cost statement of the Typothetae of Washington as issued lately:

PLANT INVESTMENT — \$15,000 OR LESS

	1922	1923	1924
Number of reports.....	66	42	*46
Average number of plant employees.....	6.4	6.5	6.7
Average number of office and sales employees.....	2.4	2.4	2.4
Average plant investment.....	\$13,168	\$13,893	\$14,317
Average sales.....	27,621	25,179	24,463
Ratio of sales to plant investment.....	210	181	171
Average profit.....	\$2,443	\$713	\$501

*21 of the 46 made a profit.

The Fifty Books of the Year on Exhibition

THE year's exhibition of the American Institute of Graphic Arts of "Fifty Books of the Year" opened at the Grolier Club, New York, May 5, and continued to May 29. The exhibition is now on its travels through the principal cities of the country. T. M. Cleland, Henry Lewis Johnson and John Clyde Oswald were the jury of award, the books being chosen on account of their excellence in bookmaking. David Silve of the committee says: "As was to be expected, the books most nearly perfect in this exhibition are the ones produced by the country's best book designers and printers."

Henry W. Kent, secretary of the Metropolitan Museum of Art, presided at the opening of the exhibition. He complimented the institute both for continuing these exhibits and for doing them so well. No writer could adequately describe these books; they must be seen to get from them their full educational value. Mr. Kent called attention to this, that the selected books came from seventeen printers, eleven publishers, ten university presses, four museums, three book clubs, three societies and two libraries.

David R. Pottinger, Cambridge, delivered the address, pointing out with lantern slides the merits of the title pages and other notable characteristic of the books. He dwelt particularly on the advance in American bookmaking, as the exhibits, though not liberally illustrated, were in many respects equal to those collected by Mr. Bullen in Europe. Mr. Pottinger advocated smaller books that could be held comfortably in the hand. He protested against the present practice of making books bulky. George Parker Winship, librarian at Harvard; Carl Purington Rollins, Yale University Press; Frederic G. Melcher, editor *Publishers' Weekly*, and Burton Emmett were the other speakers. Mr. Winship asked for a vote of the audience as to their preference among the books shown. The book which pleased most proved to be "Gold's Gloom," from the University of Chicago Press, designed by Vojtech Preisig. Mr. Emmett announced

that the American Institute medal had just been awarded to Bruce Rogers for his valuable contributions to the graphic arts.

An analysis of the books shows that twenty-eight are illustrated, twenty-two without illustrations, twenty-two are hand-set, twenty-eight machine-set (fourteen linotype, fourteen monotype), twenty-nine set in Caslon (twelve linotype, eleven monotype, six foundry type); seven in Garamond, four in Bodoni, three in Oxford, miscellaneous seven.

Among the designers of the books shown Bruce Rogers is credited with six; Carl Purington Rollins with two and Vojtech Preisig with two. Among the other designers mentioned in the catalogue are John Henry Nash, W. A. Kittredge, Porter Garnett, L. A. Braverman, Wilfred Jones, Henry H. Taylor, Cornelius Spaans, Frederique Warde, Edward A. Wilson, Donald McKay, Pamela Bianco, Richard W. Ellis and Spencer Kellogg, Jr.

William E. Rudge, New York, printed seven of the books; D. B. Updike, Boston, five; Pynson Printers, New York, four; E. L. Hildreth & Co., Brattleboro, Vermont, three; Little, Brown & Co., Boston, three; Grabhorn Press, San Francisco, two; Har-

vard University Press, two. Those credited with a single book are: John Henry Nash, San Francisco; Aries Press, Eden, New York; Robert A. Ballou, Chicago; Pelley Press, New York; Douglas C. McMurtrie, New York; Country Life Press, Long Island; Fleuron Press, Cincinnati; Southworth Press, Portland, Maine; Lakeside Press, Chicago; Laboratory Press, Pittsburgh; Lippincott Company, Philadelphia; University Press, California; McGrath-Sherrill Press, Boston; Princeton University Press; Bartlett-Orr Press, New York; Taylor & Taylor, San Francisco; University of Chicago Press; University Press, Cambridge; Yale University Press.

A comprehensive catalogue, illustrated with the title pages of the books and giving full data as to printer, paper, etc., can be had from the assistant secretary of the American Institute of Graphic Arts, 65 East Fifty-sixth street, New York.—S. H. H.

Bleloch Luncheon Host to N. E. A.

Members of the National Editorial Association who are to leave Chicago the night of June 24 for the convention at Los Angeles and tour of California will be luncheon guests of Walter Bleloch, manager of the Chicago agency of the Mergenthaler Linotype Company.

The Cost of Printing Last Year

BELOW we are giving the average 1925 cost of production figures in the different departments of the printing plants, as collected and compiled by the local printers' organizations in fourteen cities in the United States and Canada, as well as the average of the averages. These figures are "all-inclusive," that is, they include stock handling, shipping and selling expenses, and represent the cost of the productive or sold hour. The table shows a few inconsistencies which need closer scrutiny for intelligent understanding. For instance, in one city the hour cost for the slugcasting machines is given as \$6.95, or nearly twice the average

in the fourteen cities. In another city the hour cost of the large cylinders is more than half a dollar less than the cost of the medium cylinders. In this connection it may be explained that the pony cylinder group takes in the 25 by 38 press, the medium cylinder group all sizes from 28 by 42 up to and including 38 by 50, and the large cylinder group all the larger sizes. From this it may be inferred that it costs more to run a 28 by 42 or a 32 by 44 press than it costs to run presses double the size, which is evidently not the case. These average hour costs are published here for comparative purposes only.

AVERAGE PRINTING COSTS IN 1925 IN FOURTEEN CITIES IN THE UNITED STATES AND CANADA
Including Stock Handling, Shipping and Selling Expenses

	Toronto	New Orleans	Albany	Detroit	Baltimore	Cincinnati	Columbus	Buffalo	Milwaukee	Pittsburgh	Montreal	Cleveland	Washington	Houston	Average
Hand composition.....	\$2.70	\$3.63	\$3.45	\$4.67	\$3.02	\$2.96	\$3.69	\$2.98	\$3.71	\$3.25	\$2.83	\$3.60	\$3.08	\$4.02	\$3.392
Slugcasting machine.....	2.58	3.31	3.65	.....	3.71	6.95	3.36	2.84	3.28	2.70	3.35	3.00	3.07	4.61	3.570
Monotype keyboard.....	1.89	.....	3.72	.....	2.18	2.65	1.91	.....	.....	3.14	2.52	3.28	2.61	.....	2.655
Monotype caster.....	2.15	.....	2.85	.....	2.42	2.28	1.87	.....	.....	2.10	2.80	2.71	3.15	.....	2.533
Small platen, hand feed.....	1.37	1.58	1.53	2.22	1.70	1.55	1.71	1.54	1.85	1.76	1.35	1.92	1.78	1.95	1.700
Large platen, hand feed.....	1.77	1.97	1.84	2.51	2.30	1.75	2.20	1.95	2.37	1.94	1.86	2.14	2.78	3.16	2.181
Small platen, mechanical feed	1.54	1.73	1.75	1.97	1.82	1.51	.....	1.43	1.79	2.28	1.89	1.83	1.99	2.05	1.814
Large platen, mechanical feed	1.89	1.93	.....	2.24	.....	.....	.....	1.58	2.00	.....	.....	1.87	.....	2.12	1.947
Kelly.....	2.51	.....	2.99	3.12	2.67	2.88	2.64	3.04	3.05	3.12	2.75	2.75	3.18	4.46	3.012
Miehle vertical.....	.....	.....	.....	.....	.....	.....	2.05	2.57	.....	.....	.....	.....	2.62	.....	2.413
Pony cylinder.....	2.87	3.29	3.39	4.52	3.53	3.26	3.18	.....	3.48	3.07	2.73	3.62	.....	3.63	3.380
Medium cylinder.....	3.79	3.94	3.52	4.74	4.49	3.99	3.28	3.68	3.99	3.68	4.03	4.35	4.36	4.77	4.044
Large cylinder.....	3.42	.....	4.34	5.33	3.96	4.12	4.13	.....	4.01	3.81	4.10	5.74	3.93	.....	4.263
Medium cylinder, mechanical feed.....	3.53	.....	.....	.....	3.52	.....	.....	.....	.....	.....	.....	4.53	.....	4.13	3.927
Large cylinder, mechanical feed.....	4.25	.....	4.11	.....	3.53	.....	.....	.....	.....	.....	.....	4.89	.....	.....	4.122
Cutter.....	2.22	2.57	2.29	3.26	2.17	2.35	2.79	2.06	2.51	2.20	2.01	2.91	2.61	2.74	2.478
Forwarding and finishing.....	1.47	2.01	2.17	.....	1.40	1.24	2.14	.....	1.66	1.99	1.64	1.93	.....	2.84	1.863
Bindery C, small machines.....	1.51	1.98	1.53	2.01	1.45	1.37	1.57	1.18	1.56	1.68	1.28	1.70	1.60	2.29	1.622
Hand bindery.....	.96	1.11	1.07	1.32	.84	.87	1.06	.85	.91	.98	.67	1.05	1.03	1.14	.990

Annual Meeting American Institute of Graphic Arts

BURTON EMMETT was elected honorary president of the American Institute of Graphic Arts at the twelfth annual meeting held at the Art Center, New York, on May 18. W. Arthur Cole is the new president and George A. Nelson first vice-president. The other vice-presidents are: Andrew R. Andrews, Buffalo; Emory C. Andrews, Chicago; Raymond E. Baylis, New York; Ernest Elmo Calkins, New York; George H. Carter, Washington; Thomas E. Donnelly, Chicago; Edwin Grabhorn, San Francisco; Ingalls Kimball, New York; Joseph Meadon, Detroit; Robert W. Nelson, Jersey City; Edward L. Stone, Roanoke, and D. B. Updike, Boston; treasurer, Henry L. Sparks; secretary, William C. Magee; directors for three years: H. W. Kent, Frederic G. Melcher and David Silve; director to take the place of the late Clarence White, Harry A. Groesbeck.

The reports of the various committees for the year told of the tremendous amount of work done so unselfishly in promoting the objects of the institute. Retiring President Emmett described how the constitution of the institute was strictly adhered to during his administration, extending the influence of the organization from a local to a national institution. This was largely due to the traveling exhibitions of books, prints and printing. These exhibitions have increased from three to nine to partly satisfy the demand for them.

Treasurer Henry L. Sparks reported that the past year was the banner year in the history of the institute. The receipts were \$14,750.24 and the expenditures \$14,659.62, with a bank balance of \$2,710.68 and cash assets of \$7,800. George A. Nelson of the

admissions committee reported thirty new active and thirty-five contributing and sustaining members, which brings an increase in annual dues of \$2,500. William Reyndell reported on the work of the budget committee and Frank Fleming for the busy exhibition committee. President Emmett told of the complicated planning required to route the traveling exhibitions, the correspondence becoming so voluminous that a paid secretary was required.

W. Arthur Cole made a comprehensive report on the work of the educational committee, illustrating its importance as an activity of the institute. David Silve told of the twelve pieces of printing issued by the printing committee during the year. Edmund G. Gress of the publishing committee said that in enumerating the twenty-one "Keepsakes" secured by his committee from the beginning he noticed seven of them were well bound books, the last one being priced at ten dollars to others than members of the institute. Two more "Keepsakes" are on the way, one on Bodoni from John Henry Nash; the other will be a sort of text-book on printers' training from Taylor & Taylor, San Francisco.

The new president made a brief speech, after being welcomed into office by the re-

tiring president. Mr. Cole called upon some of the members from out of town for a few remarks. Among the speakers were George H. Carter, public printer, who expressed himself as well paid for the trip from Washington to listen to the inspirational reports of the institute; Edward L. Stone, who was on his way from the conference on scientific training of printers in Cambridge, and Alon Bement of the Art Center. After the last speech there was hearty congratulations to the new officers and compliments to retiring officers. Judge Alfred E. Ommen as chairman of the nominating committee was heartily thanked for the selection of the new administration.—S. H. Horgan.

Joint Memorial Services

The annual memorial services of Chicago Typographical Union and the Old-Time Printers Association were held at the Olympic Theater, Chicago, Sunday afternoon, May 23. It was a solemn, impressive affair, made beautiful by the combined efforts of excellent speakers and musical artists of note. There were many "vacant chairs" this time; the list of deceased numbered fifteen members of the Old-Time Printers Association and fifty-seven members of the union. John W. Hastie, the new president, called the roll for the Old-Time Printers Association; Harry Carruthers for the union.

Dr. Ammi Leander Bixby Fittingly Honored

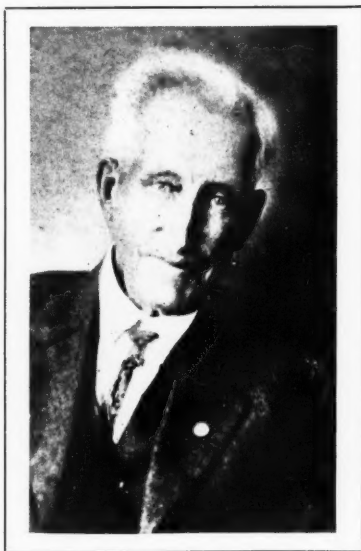
THE Nebraska Writers' Guild held its annual banquet April 21, in honor of our celebrated and most revered citizen, Dr. A. L. Bixby, dean of American columnists of the *Nebraska State Journal*, the occasion being the seventieth anniversary of his birth.

Without going into details with reference to his birth and early boyhood, the story starts with his advent into the printing game at Fairmont, Minnesota, in the year 1874. Four years later he married Miss Mary Bates, and immediately upon his marriage he and "Mollie" decided that the best in life was in the western country. "Doc" secured a pair of small white ponies and a democrat wagon and, covering the few belongings with a pair of sheets, started for the Golden West. In due course of time they arrived at Fullerton, Nebraska. Here the doctor hung out his shingle: "A. L. Bixby, M.D." He soon entered the office of the *Fullerton Journal*, which was then owned by his brother and a partner. After a short experience he secured the interest of the partner, and the plant became the property of Bixby Brothers. In 1883 he secured a half interest in the *Castle Rock (Colo.) Journal*. Later he became editor of the *Nance Couth Sentinel*, holding this position until 1892, when he went to Columbus to become editor of the only paper there.

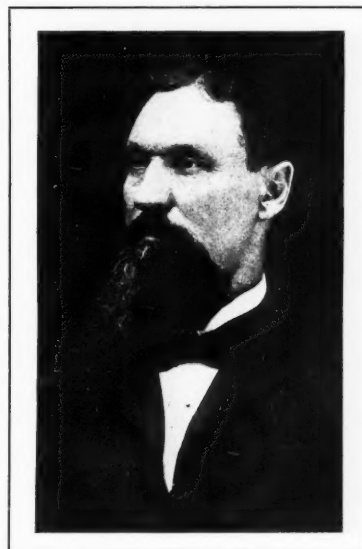
While the Nebraska Press Association was holding its annual meeting in 1892 Will Owen Jones, of the *State Journal Company*, became so imbued with "Doc" Bixby's dissertations and his peculiar method of delivery that he speedily made a contract with him to come to Lincoln and edit a column in the *State Journal*. For thirty-

four years his "Daily Drift" column has been one of the leading features of American journalism.

Doctor Bixby, "Doc" for short, stands in a class by himself. He has written several books which have secured a wide circulation and has received favorable comment from all quarters of the globe.—H. A. Brainerd.



R. H. COPELAND, Plummer, Idaho, has been awarded the title of "Dean of United States Newspaper Men." He has just completed seventy-five years of actual work in this profession. He started sticking type as a boy in 1851 on the *Chronotype*, Waukesha, Wisconsin, and has been engaged steadily since. He attended the first editorial convention in Milwaukee in 1859, and his first venture as a publisher was in Sparta, Wisconsin. He now publishes the *Times of Idaho City* and is at his desk every day although nearing the nonagenarian class. —E. E. Pierson.



G. W. WARNER, Mackinaw, Illinois, has been a printer for sixty years and works every day but Sunday on a typesetting machine. He learned the trade when fifteen, and recently celebrated his seventy-fifth birthday anniversary. He shifted to the machines when they replaced hand composition and ranks with the most skillful operators of the craft.—E. E. Pierson.

Utica Has Exhibition of Printing

The Typothetae of Utica, New York, and the public library of that city coöperated in an exhibition of fine books and other printing in the Art Gallery of the library, April 17 to May 12. The exhibition consisted of books and commercial printing made by printers in Utica and vicinity. The printing covered a period of a hundred years and had both historical and utility interest.

Bill Bromley Is Bindery Manager

William R. Bromley, who some years ago was connected with the U. T. A. as fieldman, has bought an interest in the Printer's Bindery, Chicago, and has become its manager. He is a compositor by trade and has been superintendent of several Chicago plants. As typothetae fieldman he helped to organize the locals in Philadelphia, Pittsburgh and Newark.

Largest Paper Machine Installed

What is claimed to be the world's largest paper machine, with a width of 245 inches, is being put into operation at the mill of the Backus-Brooks Company, Kenora, Ontario. In its tuning-up performance recently it ran from 12:30 A.M. to 8 A.M. without a break in the sheet, which is regarded as a splendid showing. The same mill also contains a machine 234 inches wide, which is said to have held the record for size before the new machine was installed.

An Innovation by the Supplymen

The Chicago Printers Supplymen's Guild, at its May meeting, decided to devote the bigger part of future meetings to practice of public or platform speaking by the members present. The idea as outlined by the president and vice-president is that three members at each meeting speak on a subject selected by themselves; these speeches or talks will then be criticized by the members. Vice-President Keypley stated that ability to speak before an audience is one of the requirements of a good salesman; therefore he should be able at all times to meet the demand when it presents itself. The June meeting of the guild is a social affair for members and guests; it will be held in the Terrace Garden of the Morrison Hotel, Friday evening, June 4.

Program of Printing Teachers Convention

Some of the outstanding features to be found on the program of the fifth annual convention for teachers of printing to be held at the U. T. A. School of Printing, Indianapolis, June 30 to July 2, are as follows:

Wednesday, June 30.—Addresses by Fred J. Hartman, director of education, United Typothetae of America; E. E. Sheldon, supervisor of training, Lakeside Press, Chicago; Superintendent T. G. McGrew; Dr. C. B. Connolly, director of industrial relations, Carnegie Institute of Technology, Pittsburgh. Julian Wetzel, Indianapolis, will preside at the luncheon meeting and there will be remarks by Harry L. Gage and John Clyde Oswald, New York. At the afternoon session, under the supervision of Harry L. Gage, there will be talks on objectives in printing instruction by L. R. Abbott, J. E. Fintz and H. R. Hayes.

Thursday, July 1.—An illustrated lecture, "In the Steps of Gutenberg," by John Clyde Oswald; addresses by W. W. White, Hugo Jahn, Henry T. Hemming and Ralph W. Polk. At the afternoon session A. M. Glossbrenner will be in charge. C. Neville Walker, Fred J. Landon, L. A. Reppert, R. M. Coffelt and J. C. Martin will discuss printing as a vocational subject.

Friday, July 2.—Shop problems, under the leadership of Matthew Lawrence, will be discussed by L. F. Knowles, C. W. Hague and R. A. Carpenter. At the afternoon session print shop equipment will be featured, with short talks by Frank K. Phillips, Thomas Knapp and Frank Sherman.

Japan Wants Printed Matter

A printers' exhibition, under the auspices of the Japan Typothetae, had been planned for Tokyo early this spring, exhibiting all classes of printed samples and specimens which K. Ohashi collected while on a visit here last year. This exhibit has been postponed to this fall, as some of the collections have not arrived. Mr. Ohashi is anxious to have the best collection that can possibly be made for this undertaking, and he would consider it a favor if more printers would send samples of printing.

New Sales Unit Portfolio

The S. D. Warren Company has recently produced a helpful portfolio on standard sizes of booklets that will be of untold value to the printer who follows the suggestions offered therein. The material in this portfolio will help him take full advantage of the economies resulting from standardization of paper sheet sizes. With it he can quickly select booklet and folder sizes to meet every mailing requirement. And the sizes selected will cut from standard sheet sizes without waste. Standard booklet envelopes in white, india and sepia, to fit any size selected, will always be available from stock. This portfolio is another Warren aid toward economy in the preparation of printed material. A constant use of it will save time and money.

How Many Impressions?

On another page in this issue will be found the statement that in the Government Printing Office the limit of impressions from electrotypes plates has not been reached. It is claimed that the number of impressions has been as high as 500,000 and the plates were then held for future printing. As many as 2,000,000 impressions have been made from nicked plates, and still the plates were held for further use.

At the Gage Printing Company, Battle Creek, where packages for breakfast food manufacturers are printed, a new record has been set—from a curved nickeltype 7,200,000 impressions were made! Recently this plate had to be taken out of service because a flat piece of metal went through the press with the sheet and smashed a hole in the plate. If this had not happened, who knows how many more impressions might have been obtained?

Plates capable of such runs must be well made. We wonder if any one else has a greater record of impressions, and if they have we would be glad to publish it.

Harvey Best Returns from South America

Harvey D. Best, president of the Lanston Monotype Machine Company, returned recently from a thirteen weeks' tour of South America. While away he made a complete circuit of the continent, going down the west coast by way of Panama, Peru and Chile, then to Argentine, Uruguay and Brazil. The trip was made for the purpose of visiting the various monotype agencies and representatives of the company in the South American countries, to make personal calls on some of the users of monotype machines and to give him an opportunity to secure a personal knowledge of the conditions prevailing in the printing and publishing business south of the equator.

Mr. Best found the newspaper plants in the larger cities were largely operating with modern equipment and under conditions similar to those prevailing in this country, although display advertising as we know it in the United States and Canada is not so well developed. Job printing has been developed along lines somewhat different from those prevailing here, direct-mail advertising not as yet being an important factor in the printing business. There are a number of large book printing plants and several substantial publication plants operating. Catalogue work is also done extensively.

Lithography and offset printing have been quite largely introduced. In many respects this class of work is produced under more improved and modern conditions than is letterpress printing. Some fine plants are already in operation and many others are projected.

Conditions in the printing business are improving rapidly and much new equipment has been installed in recent years. A number of vocational schools have been established, both by the various governments and by the church, in which printing is taught. Mr. Best expresses the belief that the entire printing industry will make rapid strides during the next decade.

Printing References in a Library

William R. Gamble, chief of the division of science and technology in the New York public library, has compiled a list of references on the "Chemistry and Manufacture of Writing and Printing Inks" that will be of much service to engraving and printing students. It is a book of 105 pages and, besides the lists of titles of articles on these subjects, it lists the patents granted on inks in eleven countries. It is worthy of note that 113 of the articles on printing ink referred to were found in the bound volumes of *THE INLAND PRINTER* up to the summer of 1925. This book is published by the New York Public Library.

Biggest Advertising Convention

On June 20 the biggest advertising convention in history will begin its sessions at Philadelphia. It is estimated that from 7,000 to 10,000 advertising men will be in attendance, including the twenty-six departments affiliated with the National Advertising Commission of the Associated Advertising Clubs of the World. Special excursion rates of one and one-half fare for the round trip will be in effect.

First Photo-Radio Advertisement

The first photo-radio "advergram" was published simultaneously May 3 by the John Wanamaker stores in the Paris edition of *The Chicago Tribune* and newspapers in London, Philadelphia and New York. In addition to carrying photographic reproductions of the company's stores in New York and Philadelphia, the "advergram" contained this statement by the late John Wanamaker in 1919: "The Atlantic ocean, in our thoughts, is not half as wide as it used to be. The balloons traveling over it and the airplanes and the visions of inventors and engineers and the Columbuses who are exploring the air, altogether have created the belief that the whole world has come to be neighbors."

The "advergram" was set up in type, illustrated in New York, photographed and radioed to London and thence to Paris, and published the same day in the four cities.

Interesting Typographic Contest

At the second annual education exposition in New York, the first week of May, a contest in typographic designing was conducted, open to the students in schools of printing in original New Netherlands territory, comprising the states of New York, New Jersey and Connecticut west of the Connecticut river. A cover page, 6 by 9 inches, was to be set up by hand from individual type, to be printed in one color on white cover stock. Seventy-six pupils submitted specimens. The judges were Edmund Gress, editor, *American Printer*; Charles Francis and Frank Alvah Parsons, president of the New York School of Applied Arts. The prize winners were: First prize, Cornelius Bowen, Henry Snyder Junior High School, Jersey City; second prize, Louis Baum, Empire State School of Printing, Ithaca; third prize, Robert Talbot, Henry Snyder Junior High School, Jersey City; fourth prize, George Bunnell, Boardman Trade School, New Haven.

In Memoriam

JOHN FLETCHER, manager of the Chicago office of the Miehle Printing Press & Manufacturing Company, died May 2. Since November, 1912, he had been a most loyal and efficient member of that organization and one who will be greatly missed by his co-workers and many friends.

JACOB NIEMES, Chicago, died on March 8. He was vice-president and superintendent of R. J. Kittredge & Co., label printers, with whom he had been associated for a full third of a century. Much of the label work marketed since the early '90s was produced under the personal supervision of Mr. Niemes, who was an authority on colors and fine printing.

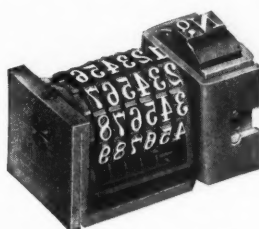
EDWIN M. COLVIN, vice-president and secretary of the W. F. Hall Printing Company, Chicago, died on Sunday, May 16, from complications resulting from an operation he underwent some time ago. Mr. Colvin had been with the W. F. Hall Printing Company for a long time and had a lot to do in bringing about its present prominence as the largest commercial printing company in the world. Mr. Colvin belonged to a number of Masonic organizations.

Monomelt Factory Now in Chicago

The makers of the Monomelt slug feeder, the Printers Manufacturing Company, moved their general sales offices from Minneapolis to Chicago over a year ago. Because the Minneapolis factory has outgrown its present quarters, it was decided to move it to Chicago also. Both office and factory are now located at 4541-43 Ravenswood avenue, in a new fireproof building which provides four times as much manufacturing space as the old location.

New American Numbering Machine

The American Numbering Machine Company, Brooklyn, announces the new Model 64 "all-steel" typographic numbering machine. It is made with six wheels and will



Nº 123456

number up to one million. It is designed particularly to operate in high-speed automatic cylinder presses such as the Kelly and the Miehle vertical, and practically all cylinder and platen presses.

Monotype Company Has Prosperous Year

At the annual meeting of the Lanston Monotype Machine Company, May 6, President Harvey D. Best reported that the year ended February 27 had been a prosperous one. The earnings showed a substantial gain as compared with the year before; the indebtedness of the company to banks and bankers, which stood at \$747,500 in the report for 1925, had been entirely wiped out during the year and dividends to the amount of \$360,000 had been paid. Harvey D. Best was reelected president and J. Thilman Hendrick chairman of the board of directors; W. Usher Parsons was elected vice-president in place of Charles I. Corby, who died in February.

Prize Award in Franklin Contest

The popularity of Benjamin Franklin as a national patriotic figure is on the ascent if returns on the National Thrift Week-Franklin essay contest is a criterion, for nearly one thousand essays were submitted. This very successful contest was made possible because of the cooperation of the International Benjamin Franklin Society, of which John Clyde Oswald is president, with the national thrift committee.

Miss Helda Wendt, daughter of a Michigan City postman, won the first prize. She received a silver medal for herself and \$250 for her school. The other prize winners were: Thurlow Yaxley, Penn Yan, New York, second prize, \$150; Miss Barbara Pinnell, Kansas, Illinois, third prize, \$75; Miss Madlyn A. Beers, Weissport, Pennsylvania, fourth prize, \$25.

Perry Long Retires

Perry R. Long, the first president of the International Association of Printing House Craftsmen and assistant manager of the magazine press division of the Curtis Publishing Company, has resigned from that position and will retire from the printing business. This news came as a great surprise to Mr. Long's many friends in the printing and allied trades. The immediate reason for this resignation, Mr. Long explained, was on account of his wife's health. She has been suffering from nervous trouble for years.

Printing Teachers Form Association

At a special meeting of the printing teachers' group of the Eastern Arts Association, held in connection with the convention at Syracuse, April 24, an association to be known as the New York State Printing Teachers' Association was formed. Officers elected were: President, George E. Huckins, State Normal School, Buffalo; vice-president, Samuel G. Gosnell, Blodgett Vocational High School, Syracuse; secretary-treasurer, Harry P. Bohrer, Monroe High School, Rochester.

Arctic Records on Permanent Paper

The history-making accomplishment of Lieutenant-Commander Richard E. Byrd, United States Navy, in flying to the North Pole is of particular interest to the printing industry because of the precautions taken by the government expedition to insure the durability and permanence of the party's maps and records. Officials in charge of the expedition realized that the charts and other documents would have to withstand the most trying use. They also recognized that the international importance of the records required that they be on paper of the utmost endurance and undoubted permanence. To the L. L. Brown Paper Company went the honor of supplying the record and map paper for the Byrd expedition.

Personal and Other Mention

EDWARD LE GON, lithographer, has been appointed southern representative of Triangle Ink & Color Company, Incorporated, and will concentrate around Baltimore.

A NEW ADVERTISING AGENCY has been formed at McKeesport, Pennsylvania, by Howard Hannegan, under the name of The Printing Crafts Advertising Service, to specialize in campaigns for printers and manufacturers of equipment for printers.

GEORGE LE MONTE & SON, New York city, manufacturers of safety paper, have established two new branch offices since January 1, one located in Cleveland and the other in Atlanta. The Cleveland office will be in charge of E. S. Spink, Jr., and the Atlanta office of M. K. Moore.

MISS LOIS SUE GORDON, well known artist and teacher of art, is now connected with the education department of the American Type Founders Company at Jersey City. She was formerly connected with the art department of the Minneapolis Junior High School; supervisor of art at McKeesport, Pennsylvania; craft instructor in Chicago Academy of Fine Arts, etc.

THE INLAND PRINTER

HARRY HILLMAN, *Editor-in-Chief*MARTIN HEIR, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

Vol. 77

JUNE, 1926

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brema buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **free** to classified advertisers. Remit 40 cents additional if copy is desired.

ART WORK

LETTERING AND DESIGN for printers and advertisers; prompt service. METZ, 8734 111th street, Richmond Hill, N. Y.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

PRINTING PLANT FOR SALE within 30 miles of Philadelphia, doing a business of about forty thousand dollars per year; Mergenthaler Model 8 quick change linotype with 3 magazines and 9 fonts of matrices; Miehle No. 4 two-revolution 3-roller high speed job and book press, convertible delivery; 3 Chandler & Price job presses, one 8 by 12, one 10 by 15, and one 12 by 18; power paper cutter, punching and perforating machines; wonderful line of type faces in large quantity and variety; good going business, no slack periods, keeps five men and two apprentices working constantly at capacity; will be sold for little more than price of equipment; an exceptional opportunity. C 490.

SMALL SIZE HAND SET TYPE of foundry metal for non-distribution. We wish to get in touch with several printers in the Detroit and Chicago district or vicinity who use large quantity of hand set type in the smaller sizes up to forty-eight point; will install foundry caster (not Monotype) on co-operative basis, having interesting and profitable working arrangement for interested concerns. C 497.

FOR SALE—Complete monotype equipment in A-1 condition; in use 4 years; 1 keyboard, 1 caster with display attachment, 1 caster and rule equipment with display and rule cutting attachment, matrices, molds and all accessories; original cost \$11,000, will sell for \$7,000; terms arranged. A. W. McCLOY COMPANY, Pittsburgh, Pa.

YOU CAN PRINT New Patented Wall Calendar at about one-third the cost of competitors; printing leases now available. Full information and sample upon application. JAMES DOYLE, Norwalk, Ohio.

PARTNER WANTED in a going office on Chambers street, New York, two blocks from City Hall; one cylinder 22 by 34 and five job presses. C. BAKER, Box 68, Midland Beach, S. I., N. Y.

HAVE PATENT on all metal "Hump" for cylinder press; fits any size press and can be adjusted in one minute. Need capital to market. J. B. ROCHE, 2829 Washington Blvd., Chicago, Ill.

FOR SALE—Modern job printing plant, well equipped with established business, in an industrial center near Appleton, Wis. C 491.

OTHER INTERESTS compel me to sell half interest; medium-size modern printing plant; location Scranton, Pa. C 505.

FOR SALE

BUYERS ARE BEGINNING to realize that our prices are low and they get the benefit of our advice whether we sell machines direct from shops or rebuilt. We offer the following direct from plants: three 40-inch Sheridan Auto clamp cutters, each \$450; 44-inch same, \$650; 64-inch Seybold only \$1,100; three 49 by 66 bed, late Hodgman presses, combination delivery, each \$1,750; 29 by 41 inch Miehle, 4 revolution, only \$1,700; two 46 by 62 Miehles f.o.b. Indiana, each \$3,100; 2 practically new 43 by 56 Miehles with extension pile deliveries, each \$4,700; Warnock diagonal and Wesel bases and hooks for 3 cylinders: 39 by 53, 25 by 30, 26 by 34, 43 by 56, 46 by 62 rebuilt Miehle presses; 55-inch modern Seybold cutter, send for picture; 12 by 18 standard auto job press; 15 by 21 Golding press; 26 by 38 inch Cottrell style 4 form roller, rebuilt to do good work; large stock miscellaneous machinery and materials. Complete outfits with new equipment throughout, including type and supplies, or with used and rebuilt equipment. Buyers in central states please write us. WANNER MACHINERY COMPANY, 716 S. Dearborn street, Chicago, Ill.

READY FOR IMMEDIATE DELIVERY from Boston, Mass., a new straight rotary press, cylinders 18 inches in circumference by 48 inches across, capable of printing in one or two colors all over one side of stock; Multisize movement may be attached to above converting same into an adjustable rotary press capable of printing many odd sizes; sheet cutter is attached, capable of cutting any size sheet press is printing, either on straight rotary or Multisize rotary principle; laybo to gather and stack sheets into piles is attached. Demonstration arranged if desired. Terms to suit reliable parties. Full details upon application to MULTISIZE ROTARY PRESS COMPANY, Limited, 19 Charlotte street, Toronto, Canada.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles

Megill's Gauge Pins for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. Illustrated circular on request.

EDWARD L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE cheap for cash, or terms can be arranged: one Model 5 linotype, Serial No. 21323, equipped with Emerson motor, A. C. current, geared to machine, two fonts of mats, 8 and 10 point De Vinne, two Universal molds, Margach feeder; Model B Cleveland folder; perforator; all in excellent condition. NORTON PRINTING COMPANY, Ithaca, N. Y.

JOB PRINTING PRESSES with and without Miller feeders, 8 by 12, 10 by 15, 12 by 18; one No. 8 Linotype first-class condition; John Thomson presses, paper cutters, hand and power, all sizes; complete equipment printers and bookbinders. HOFFMANN TYPE & ENGRAVING CO., 116 East 13th street, New York city.

MUSTANG MAILERS print direct on your papers of magazines — no labels to paste, no chance for address to come off. Write today for descriptive circular. PAVYER PRINTING MACHINE WORKS, 600 S. Broadway, St. Louis, Mo.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE — Rebuilt Style B special Kelly press, like new; extension delivery, Craig magnetic device; A-1 condition, run very little. Other business reason for selling. F. A. MUNGER, 511 S. State street, Belvidere, Ill.

FOR SALE — Gas heaters for printing presses, that are safe and give double heat; with or without reflectors; made in 10 different styles by UTILITY HEATER CO., 239 Centre street, New York city. Write for circular.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago, Ill.

FOR SALE — 30-inch Rosback round hole rotary perforator, 5 head strike type; practically new machine, used only for demonstration purposes; priced exceptionally low for quick cash sale. C 487.

STOKES & SMITH rotary press — see advertisement in this magazine; also 8 by 12 Chandler & Price press with Miller automatic feeder. GLASSINE BAG & NOVELTY CO., Rhineland, Wis.

FOR SALE — One job printing press, 12 by 18 inches, in excellent working condition; may be inspected at AMERICAN CHICLE CO., Thompson avenue, Long Island City, N. Y.

FOR SALE — Harris Automatic two-color typographic press, size sheet 28 by 34, with delivery and pile feeder; can be seen in operation in New York city. C 486.

FOR SALE — Model No. 1-C single head Brackett stripping machine; terms. RAMSEY-BURNS PRG. CO., 33 S. Los Robles, Pasadena, Cal.

NO. 10 OPTIMUS PRESS for sale; latest model, rebuilt and like new; price low and terms to suit. WM. L. PACKARD, Geneva, N. Y.

FOR SALE — Campbell cylinder press, 12 by 42 inches; low price for quick sale. WELCH GRAPE JUICE CO., Westfield, N. Y.

FOR SALE — Hickok index card-ruling machine and feeder; new machine, used very little; sacrifice. C 480.

FOR SALE — Three New Era presses to print two and three colors; late models. C 495.

FOR SALE — 50-inch Seybold "Dayton" cutter. C 413.

HELP WANTED

Bindery

WANTED — Forwarder and finisher in up-to-date bindery; we must have a man who is thoroughly experienced in finishing; pay \$50 per week for 48 hours' work; steady position. Wire or write BISMARCK TRIBUNE CO., Bismarck, North Dakota.

Box Maker

WANTED — A paper carton box maker, one who is familiar with die making and automatic folding and gluing machine; good opening for energetic man; worth investigating. LONG-JOHNSON, Jackson, Tenn.

Composing Room

FOREMAN — A good, fast, earnest typographer who likes his work, to take charge of composing room in ad. composition plant; we want a man with a record in this business who knows how to give customers both service and quality and make money doing it; to such a man there is offered a permanent profitable connection with one of the big houses; save time by making your first letter complete. C 502.

MONOTYPE OPERATORS WANTED to use our special line gauge, worked out to take in each set from 6 to 12 set; these rules are made up in celluloid form and are very handy to use; price \$1.50 for the entire set. MONOLINO TYPESETTING CO., Duquesne Court, Pittsburgh, Pa.

WANTED — A-1 compositor or typographer; good opportunity. C 493.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work \$55 a week. The Thaler System of linotype operating, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 26 Legal bldg., Washington, D. C.

LITHOGRAPHIC CRAFTSMEN WANTED — First-class transfer men, pressmen, artists, engravers, non-union, to register with PRINTERS' SERVICE BUREAU, 419 Wilcox bldg., Los Angeles, California. No strike, nor none anticipated.

Pressroom

CYLINDER PRESSMAN WANTED — A very unusual opportunity for a first-class man who can produce fine halftone and process color work. Write us in confidence all about your experience and present position. C 362.

WANTED — Cylinder pressman for high-grade catalogue and booklet work; permanent position. REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

Salesmen

PRINTING PRESS SALESMAN WANTED — Experienced salesman for well-established automatic; a business getter who has shown results in this line and is willing to work; leads to help sales; knowledge of printing, production and equipment necessary; a good opening for an energetic and successful salesman. Letters confidential. Write fully to C 460.

SALESMEN WANTED in every city in the United States; representatives to sell on commission basis our Oxodio, the type metal flux, for printing trade; excellent side line for printing material supply salesman. Write stating full references. WILDES', 283 Borden avenue, Long Island city, Greater New York.

WANTED — Salesman for high-grade printing and catalogue work; a man able and experienced to handle large accounts, few customers; permanent position. THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

SALESMEN — Want several high-grade salesmen to sell varied line printers' machinery; headquarters New York, Philadelphia or Chicago. Write full particulars in confidence. C 503.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

NEW STATIONERY MONOGRAM INITIALS to be used with Virkotype process; attractive and different; also greeting card cuts, samples. BELL, Box 23, Station "A," Minneapolis, Minn.

PRINTER-LITHOGRAPHER — If you have large quantities in bindery check or order books, let me estimate, for my prices will interest you. C 295.

DRAWINGS AND CUTS made to order for labels, letterheads, etc.; prices reasonable; samples free. LEE CRESSMAN, Washington, N. J.

SITUATIONS WANTED

Bindery

SITUATION WANTED by bindery man, age 35, experienced as a finisher, forwarder, ruler, cutter, and can operate all bindery machines, also have had eight years' experience as bindery foreman; any location considered. Z. J. DEMPSEY, General Delivery, Oakland, Cal.

EXECUTIVE wishes to change; 25 years' experience in blank book, pamphlet and job work; a producer; non-union; go anywhere; state salary. C 496.

RULER, FORWARDER, FINISHER, all-around, wants a job; any class high-grade work; country, bank or commercial. C 475.

EXPERIENCED PAPER CUTTER wishes to hear from concern that can offer steady position. C 489.

Composing Room

PRINTER with 23 years' experience in the printing business desires change; for the past 16 years have specialized in hand and linotype magazine and book composition, from straight reading matter to the complicated setting of magazine advertisements; have satisfactorily served as foreman for the past 10 years in one plant, and am competent to take charge of a medium-sized composing room specializing in the above; married, non-union; prefer East, but will go elsewhere; best of references. Give complete details in first letter. Advancement an essential. C 500.

FOREMAN COMPOSING ROOM desires permanent connection; good executive and layout man, producer; understands the monotype system, mechanically and operating; best references. CHAS. F. SMITH, 72 Price street, Kingston, Pa.

COMPOSITOR, who can qualify as foreman or superintendent of medium or large plant, wants situation immediately; prefer open shop in Southeast; five years owner, three years superintendent. C 504.

FOREMAN COMPOSING ROOM, OKed or layout man, experienced in estimating, proofreading, stone work; can take charge medium plant; desires opportunity in South or East. C 494.

PRINTING FOREMAN, good display, imposition; steady; run shop systematically; open for position in small or medium office; anywhere. C 416.

MONOTYPE COMBINATION, or keyboard alone; tariff experience; prefer combination in small shop; experienced printer; non-union. C 499.

JOB AND COMMERCIAL PRINTER, holding foreman situation; conscientious worker; can run shop profitably; desires change. C 461.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Executives

ROTOGRAVURE AND PHOTO-GELATINE plant manager; practical man of wide experience, specialist in photography, mounting, etching and plate making, as well as in color separation; familiar with handling people; 30 years' experience; would like to connect with a firm anywhere in or outside the United States, EXCEPT New York or Chicago. C 465.

Managers and Superintendents

PRINTING SUPERINTENDENT or production manager; thoroughly practical man of wide experience on all kinds and classes of work from the cheapest to the highest grade of catalogue and process color; a loyal and efficient man who can take full charge of your plant and produce satisfactory results; have good executive ability; best of references. C 498.

SUPERINTENDENT, PRODUCTION MANAGER, 35 years' experience, 14 as superintendent; thorough, capable, efficient; satisfactory references; non-union. C 485.

Pressroom

PRESSROOM EXECUTIVE desires position with first-class firm producing high-grade work; increased production guaranteed; for 18 years associated with one of the largest commercial printing concerns in Philadelphia—pressroom equipped with 10 cylinders, 8 jobbers and several automatic job cylinders; foreman of that pressroom for 9 years; extensive experience in handling stock, paper cutting, shipping, mailing and binding; location in eastern part of country preferred; age 35. C 488.

SUPERINTENDENT, experienced on highest class black and white and process color work; a loyal and efficient man who can take full charge of your plant and produce satisfactory results in an economical manner; steady, reliable, and good reference. C 434.

Proofroom

WANTED—Position by woman proofreader; twelve years' printing experience; can read galley, page, and OKed press proofs on technical, scientific or foreign language, or general commercial work; have knowledge of type, paper stock, cost work and estimating. C 501.

WANTED TO PURCHASE

LAUREATE OR COLTS ARMORY PRESS; must be in first-class working condition; give age, serial number and best cash price. Also, wanted two drying racks complete with trays, addressing the DENNEY TAG COMPANY, Inc., West Chester, Pa.

SCRAPS OF GELATINE—**MERCIER**, 11 Place Longueville, Amiens, France, wants to buy scraps of gelatine coming from old printing rollers. Make offer for deliveries at the port of Havre.

WANTED TO BUY bindery bench shears, 40 inches. Give price and description. **READY APRON CO.**, 220 N. State street, Chicago.

WANTED TO BUY Linotype or Intertype; good condition. C 492.

BUSINESS DIRECTORY**Automatic Card Presses**

GLOBE TYPE FOUNDRY, 956 Harrison, Chicago, Ill. Buffum automatic card presses; hand lever presses; process heaters, inks and powders for "Raised Printing."

Blotters—Advertising

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

JOHN J. PLEGER, 55 W. Jackson Blvd., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning in machines, roll slitting machines, strip end trimmers, binged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Largest and best assorted stock in New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

BARNHART BROS. & SPINDLER—See Typefounders.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

Chase Manufacturers

P. G. McCONNELL, Distributor, High-grade Electric Welded steel chases, 426 S. Clinton street, Chicago, Ill.

BARNHART BROS. & SPINDLER—See Typefounders.

Commercial Art and Engraving Service

ILLUSTRATING, designing, cartooning, photo retouching. Prices quoted for drawings and engraving cuts complete. **BALDA ART SERVICE**, Oshkosh, Wis.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER—See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Chicago; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5 3/4 x 9 1/2 inches; 12 for \$1.25 postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. **THOS. DAY**, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER—See Typefounders.

Gas Heaters and Ink Dryers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields: it costs no more than the paper "burners," and is safe; 8 styles. Write **UTILITY HEATER CO.**, 239 Centre street, New York.

Ink Mills—For Regrinding

BARNHART BROS. & SPINDLER—See Typefounders.

Numbering Machines

HAND, Typographic and Special, **THE AMERICAN NUMBERING MACHINE CO.**, Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. **DURO OVERLAY PROCESS**, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Chicago; Eastern office, 38 Park row, New York. Send for catalogue.

Type — Composing Room Furniture — Equipment — Supplies Printing Presses—Paper Cutters—Machinery for

Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Making Labels, Seals, Eyelets, Deckle-Edges, Bevels, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, Rowell Melting Furnaces, Special Attachments Miehle, Kelly and Cylinder Presses.

HOWARD D. SALINS GOLDING PRINTING MACHINERY

608 South Dearborn Street, Chicago, Illinois

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Plateless Process Embossing

OUR ELECTRO-CHEMICAL process enables any printer to produce beautiful embossed prints without dies or plates; it is profitable, inexpensive and easy to operate. Write for catalogue of supplies. THE A. STOKES CO., 4097 E. 74th street, Cleveland, Ohio.

Printers' Equipment

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment, materials and outfits.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 4015-4017 E. Main street, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER — See Typefounders.

Proof Presses

BARNHART BROS. & SPINDLER — See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER — See Typefounders.

Seals

BLANK SEALS for all sealing purposes. Capacity, million a day. Also printed and embossed. THE TABLET & TICKET CO., 1015 W. Adams street, Chicago. Telephone: Haymarket 3883.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER — See Typefounders.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS of every description; special prices to printers. Write us for samples and prices. SAMUEL CUPPLES ENVELOPE CO., St. Louis, Mo.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House Printing Crafts bldg., 8th avenue and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guildford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.— Boston wire stitchers.

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods

BARNHART BROS. & SPINDLER — See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

BARNHART BROS. & SPINDLER — See Typefounders.

PRINTERS' BUSINESS PROMOTION
TriAd Monthly Business Builders
 House Organs, Blotters, Envelope Inserts, Self-Mailers,
 Copy, Cuts, Layout Complete — Ready to Print
Inexpensive—Write today for particulars
TRIAD DIRECT ADVERTISING SERVICE
 600 West Jackson Blvd. CHICAGO, ILL.

Printing Salesmen find "COMMERCIAL ENGRAVING AND PRINTING" by Charles W. Hackleman a mine of useful information. Second printing, revised, 840 pages, over 1500 illustrations. Covers 35 processes, methods and subjects relating to the graphic industries. Mailed on approval — no advance payment. Write for FREE prospectus showing sample pages, contents, terms and other information.
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WHERE'S THAT CUT?
 You can file or find any cut in a few seconds in
THE VERTIFILE, Sectional, Steel, Space Saving, Time Saving
Write for literature and capacity chart
Harlo R. Grant & Co., 2328 Madison St.
 Chicago, Illinois

REBUILT MACHINERY MARKET

Bargains Offered in Used Printing and Bindery Machinery

Thoroughly Overhauled and Refinished Working Condition Guaranteed

44 in. Seybold Dayton Automatic Cutter	\$1,525
44 in. Dexter Automatic Cutter...	1,275
32 in. Oswego Monoframe Power Hand Clamp Cutter.....	500
30 in. Oswego Power Hand Clamp	450
30 in. Standard Power Hand Clamp	400
26x33 in. Seybold Plain Embosser with Gas Head.....	2,000
Wright Foot Power Round Hole Perforator (slightly used—demonstrator)	250
No. 3 Boston Stitcher, 3/4 in. capacity, with Motor.....	125

CHAS. N. STEVENS CO.
112 West Harrison Street, Chicago, Ill.

22x32 Fuller Press Feeder for Pony Miehle.
33x46 Fuller Press Feeder for No. 3 Miehle Press.

Fuller Job and Book Folder, 38x50 in., 2, 3 and 4 fold, 16 and 32 p. parallels with Automatic Feeder.

No. 2 Smyth Case Making Machine, 7x11 to 14x22.

Crawley Rounding and Backing Machine, large size.

Brackett Stripping Machine with A. C. Motor.

E. C. FULLER CO.
343 S. Dearborn Street, Chicago
28 Reade Street, New York City

Folding Machines and Feeders

We Have Machines of All
Makes and Sizes

TOO MANY TO LIST

Every Machine Rebuilt

NOT JUST OVERHAULED

A. W. HALL AND COMPANY
216 N. Clinton Street, Chicago

FOR SALE

Sheridan Die Cutter—30 Inch
Cutter and Creaser, Bed Size
45x65

Babcock, Bed Size 26x39
No. 2 Miehle, Bed Size 35x50
Also Miller Units

Hood-Falco Corporation
19 Cliff Street New York, N. Y.

- 1—Brown Togo Catalog and Book Folder, 33x45 in.
- 3—No. 90 Dexter Jobbers, 32x44 in.
- 1—Dexter Double 16, 32x44 in.
- 1—Dexter Combination, 22x32 in.
- 1—Anderson Single-Fold Machine, 24x24 in.
- 1—Anderson Single-Fold Machine, 24x30 in.
- 2—Mentges Circular Folders with Motors, 14x20 in.
- 1—American Folding Machine, 19x24 in.
- 1—Single-Fold Dexter Folder, 32 in.
- 1—3-Fold Brown Folding Machine, 14-20 in.
- 1—Straight-Line Mac Cain Feeder, 25 in.
- 3—Drum Type Mac Cain Feeders, 25 in.
- 1—Continuous Cross Feeder, 25x38 in.
- 2—Dexter Pile Feeders, 38x50 in.
- 1—Challenge Mailing Machine with Motor.

STOLP-GORE COMPANY
710-712 W. Jackson Blvd., Chicago, Ill.

NEW—REBUILT—USED EQUIPMENT for

Printing • Binding Folding Boxes

SEE OUR CLASSIFIED AD. in THIS ISSUE
of THE INLAND PRINTER

WANNER
Machinery Co.
A. F. WANNER, Pres.
716 South Dearborn Street, CHICAGO

BARGAINS

- 1—No. 4/0 Miehle, bed size 46x62 in.
- 1—6 3/4 x 9 3/4 in., 64-page Cottrell Rotary Press.
- 1—Thoroughly rebuilt Model B Cleveland Folder.
- 2—Dexter No. 289 Catalog Folders, 8 1/2 x 11 in. to 25x38 in.
- 3—Latest style Dexter Suction Pile Feeders; sheet size 44x64 in.

Rebuilt Folders and Feeders of every
description.

GEORGE R. SWART & CO., Inc.
461 Eighth Avenue, New York
106 West Harrison Street, Chicago
Bourse Building, Philadelphia, Pa.
London, England

Rebuilt Machinery

- 1—Latham Power Pacing Machine.
- 1—Hickok Foot Power Pacing Machine with 1 6-Disc Head.
- 1—Latham Multiplex Power Punch.
- 1—Portland Foot Power Punch.
- 1—Nelson No. 4 Power Punch.
- 1—Rosback Foot Power Punch.
- All with good assortment Punches.
- 1—28 in. Rosback Standard Power Perforator.
- 1—28 in. Latham Standard Power Perforator.

Write for further particulars
and prices.

A. G. BURTON'S SON, Inc.
218-230 N. Jefferson St., Chicago, Illinois

Used Machines

Chandler & Price Presses,
regular and Craftsman
Feeder Units, 25 and 30
inch lever cutters, good de-
pendable machines at very
moderate prices and terms.

American Type Founders Co.
519 W. Monroe St., Chicago, Ill.

Excellent Values in Cylinder Presses

- 3-0 Two-Color Miehle, bed size 45x62.
- 2-0 Miehle, bed size 43x56.
- Two 46x66 Huber Hodgman 2-rev. cylinder presses.
- 20th Century 2-rev. cylinder press, bed size 42x62.
- No. 1 Miehle, bed size 39x53.
- No. 3 Miehle, bed size 33x46.
- No. 8 Cottrell 2-rev. cylinder press, bed size 38x55.

Send for a copy of the "Hall Broadcaster," giving a
complete list of rebuilt printing equipment.



Thomas W. Hall Co.
Incorporated
575 Washington St., New York

Printers' Bookbinders' Outfitters

REBUILT MACHINERY

Modern Cut-Cost Equipment
Conner-Fendler Branch, A. T. F. Co.
New York City


List Your Rebuilt Machinery For Sale on This Page

The Cost is Reasonable

Send in your order now and
copy by the 20th

From The Library's Mailbag



OU'VE heard, of course, about the Library of Printed Specimens, its exhibitions of printing, its files of advertising literature and its dummy service. And because folks have heard of the scope of the department, such requests as these are found every day in the Library's mailbag:

"What is the best way to reproduce the finishes of steel cabinets on paper? We are planning to show these in our catalog and would like information as to art work and plates."

"We want dummies and information as to subject matter for the souvenir booklet of a life insurance company. This booklet must have a novel fold and fit into a No. 10 envelope."

"Will be glad to receive any suggestions you may make on the improvement of the enclosed house organ on building material. Customer wants to change form so as to make it more valuable."

"We are preparing a booklet for Saving and Loan Association. Could you send us dummies and suitable pieces of literature, suggesting proper layout, design and copy?"

Undoubtedly you and your customers have a problem that can be worked out successfully in this department. We are in no way in competition with the advertising agency, but through our broad view of advertising and printing in the Library we are enabled to give a resume of what others have done along your particular line and to work up dummies with the practical printer and advertising man's point of view.

Dummies and printed specimens pertaining to your particular problem will be sent without obligation, if you are in the Chicago territory. Write us today.



The Library of Printed Specimens

BRADNER SMITH & COMPANY

333 South Desplaines Street

CHICAGO

A Buckeye Suggestion To Thoughtful Printers



The Founder
WILLIAM BECKETT
1821 - 1895

THE PRINTER who is making progress toward larger reputation and greater profits must think unceasingly of quality. It does not pay the printer to produce mediocre work nor his clients to buy it.

Buckeye Antique Text papers will help any printer to give distinction to his output and their price is so moderate that advertisers will immediately see that the improved effect far more than offsets the slight addition to cost.

To printers we confidently recommend Buckeye Antique Text for the following purposes:

Programs	Letters Printed from Type
Announcements	Envelopes to Match
Invitations	Booklets
Advertising Folders	House Organs
Broadsides	Catalogues
Menus	Books

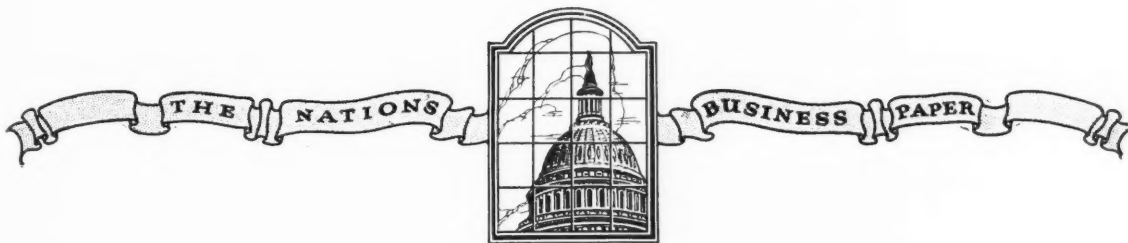


The antique surface of the paper renders it unsuitable for halftones, but for type alone or type combined with any form of line or wood engraving, either in black or colors, it is ideal—beautiful, dignified, economical.

Buckeye Text is made in white and ivory, laid and wove, 25x38—80 and 25x38—60, with deckle edge.

BUCKEYE TEXT *Is the Companion Paper of Our*
Famous BUCKEYE COVER

THE BECKETT PAPER COMPANY
Makers of Good Papers In HAMILTON, OHIO, Since 1848



HOWARD BOND

WATERMARKED

Millions of Letterheads

Large businesses using letterheads in the millions must decide upon the bond paper which is worthy of the business it represents. And they must do more. They must decide upon the bond paper whose high quality does not make price prohibitive. Letterheads in million lots on Howard Bond are very economical. The sheet is pure bright white with uniform quality and weight. Its appearance is that of a very expensive paper with a smooth hard surface upon which to write.

Users of large quantities of letterheads should send for samples of Howard Bond in thirteen bright colors and white.

HOWARD BOND HOWARD LAID BOND
HOWARD LEDGER HOWARD ENVELOPES
HOWARD WHITE AND BUFF POSTING LEDGER

THE HOWARD PAPER COMPANY, URBANA, OHIO

New York Office
280 Broadway

Chicago Office
10 La Salle St.

HOWARD BOND PAPER MERCHANTS

ALBANY, N. Y.	Potter-Taylor Paper Corp.	NEW YORK CITY	M. & S. Schlosser
ALLENTOWN, PA.	Kemmerer Paper Co.	NEW YORK CITY	H. P. Andrews Paper Co.
ATLANTA, GA.	Louisville Paper Co.	NEW YORK CITY	Bahrenburg & Co.
BALTIMORE, MD.	B. F. Bond Paper Co.	NEW YORK CITY	J. E. Linde Paper Co.
BINGHAMPTON, N. Y.	Stephens & Co.	NEW YORK CITY	Allan & Gray
BOSTON, MASS.	John Carter & Co., Inc.	NEW YORK CITY	White-Burbank Paper Co.
BOSTON, MASS.	Arthur E. Ham & Son	OGDEN, UTAH	Scoville Paper Co.
BROOKLYN, N. Y.	General Paper Goods Mfg. Co. (Env.)	OMAHA, NEBR.	Marshall Paper Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PATTERSON, N. J.	Paterson Card & Paper Co.
CHICAGO, ILL.	Midland Paper Co.	PEORIA, ILL.	John C. Streibich Co.
CINCINNATI, OHIO	Chatfield & Woods Co.	PHILADELPHIA, PA.	Garrett-Buchanan Co.
CLEVELAND, OHIO	Cleveland Paper Mfg. Co.	PITTSBURGH, PENNA.	Chatfield & Woods Co.
COLUMBUS, OHIO	Diem & Wing Paper Co.	PROVIDENCE, R. I.	John Carter & Co., Inc.
CONCORD, N. H.	John Carter & Co., Inc.	PUEBLO, COLO.	The Colorado Paper Co.
DAYTON, OHIO	Reynolds & Reynolds Co. (Tablets)	RICHMOND, VA.	Virginia Paper Co.
DAYTON, OHIO	Buyer's Paper Co.	SAN ANSELMO, CALIF.	Marin Paper Co.
DETROIT, MICH.	Chope-Stevens Paper Co.	SAN FRANCISCO, CALIF.	Norman F. Hall Co.
GRAND RAPIDS, MICH.	Quimby-Kain Paper Co.	SEATTLE, WASH.	Paper Mills Agency
HARRISBURG, PA.	Donaldson Paper Co.	SPRINGFIELD, MASS.	John Carter & Co., Inc.
HARTFORD, CONN.	John Carter & Co., Inc.	SYRACUSE, N. Y.	J. & F. B. Garrett Co.
INDIANAPOLIS, IND.	C. P. Lesh Paper Co.	TOLEDO, OHIO	Ohio and Michigan Paper Co.
KALAMAZOO, MICH.	Birmingham & Prosser Co.	TORONTO, CANADA	Barber-Ellis Co.
LOS ANGELES, CALIF.	Pacific Paper & Envelope Corp.	VANCOUVER, B. C.	Columbia Paper Co.
LOUISVILLE, KY.	Louisville Paper Co.	VICTORIA, B. C.	Columbia Paper Co.
MILWAUKEE, WIS.	W. F. Nackie Paper Co.	WASHINGTON, D. C.	F. T. Parsons Paper Co.
MINNEAPOLIS, MINN.	Wilcox-Mosher-Lefholm Co.	WASHINGTON, D. C.	Virginia Paper Co.
MONTREAL, CANADA	McFarlane, Son and Hodgson	WEST CAROLTON, OHIO	American Envelope Co. (Env.)
NEW ORLEANS, LA.	Diem & Wing Paper Co.	WINNIPEG, CANADA	Barkwell Paper Co.
NEWARK, N. J.	J. E. Linde Paper Co.		





D & C Paper and Advertising's Traditions

The patron saint of printing, of advertising, in this country is probably good old Ben Franklin. Sturdy common sense in meeting every problem, an unusually brilliant and farsighted mind, an intensely human personality,—these combined to make him as deeply respected as he was loved.

It is a matter of pride to Dill & Collins that we are the lineal descendants of the first paper mill in this country, the one that gave Benjamin Franklin the sheets on which he printed his famous Poor Richard's Almanack.

And into D & C papers go Franklin's common sense, economy and farsightedness—producing a paper for every printing purpose.

There are twenty standard D & C lines, coated, uncoated and cover papers. Each is as fine as craftsmanship can make it, and all are economically suited to their purpose. When you plan your printing, whether a single catalogue or folder, or a complete advertising campaign, ask your printer what paper to use—and profit by his knowledge. He is apt to select one of the many D & C papers.

DILL & COLLINS *Master Makers* *of Printing Papers*

List of DILL & COLLINS Co.'s distributors and their offices

ATLANTA—The Chatfield & Woods Company
BALTIMORE—J. Francis Hock & Co.
BOSTON—John Carter & Co., Inc.
BUFFALO—The Union Paper & Twine Company
CHICAGO—The Paper Mills Company
CHICAGO—Swigart Paper Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—The Union Paper & Twine Co.
CONCORD, N. H.—John Carter & Co., Inc.
DES MOINES—Carpenter Paper Company
DETROIT—The Union Paper & Twine Co.
GREENSBORO, N. C.—Dillard Paper Co., Inc.
HARTFORD—John Carter & Co., Inc.
INDIANAPOLIS—C. P. Lesh Paper Company
JACKSONVILLE—Knight Bros. Paper Co.
KANSAS CITY—Birmingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
MILWAUKEE—The E. A. Bower Company
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK CITY—Marquardt, Blake & Decker, Inc.

NEW YORK CITY—Miller & Wright Paper Co.
NEW YORK CITY—M. & F. Schlosser
OMAHA—Carpenter Paper Co.
PHILADELPHIA—The Thomas W. Price Co.
PHILADELPHIA—Riegel & Co., Inc.
PITTSBURGH—The Chatfield & Woods Company
PORTLAND, ORE.—Carter, Rice & Co.
PROVIDENCE—John Carter & Co., Inc.
RICHMOND—Virginia Paper Co.
ROCHESTER, N. Y.—Geo. E. Doyle Company
SACRAMENTO, CALIF.—Blake, Moffitt & Towne
SEATTLE, WASH.—Carter, Rice & Co.
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Co.
SALT LAKE CITY—Carpenter Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SPRINGFIELD, MASS.—John Carter & Co., Inc.
TACOMA—Tacoma Paper & Stationery Co.
TAMPA—Knight Brothers Paper Co.
WASHINGTON, D. C.—Virginia Paper Co.

**"I prefer it for Covers and End Sheets
for pasted books over the expensive
foreign papers"—**

Thus writes a famous New York craftsman,
one of America's greatest printers. And his
opinion is backed up by experts everywhere.

National Cover and Book Paper

LAID BOTH SIDES



Comes in 26x20 heavy and light weight cover
[deckle on 20-in. edge] and 25½x40—80 book
[deckle on 40-in. edge], eleven fine colors.
Samples gladly sent by National merchants.

The other papers of the Executive Lines are:
Washington Brilliant, White House, Execu-
tive, Potomac, Reconstruction.

Given in the order of their cost.

District of Columbia Paper Mfg. Co.

Manufacturers of

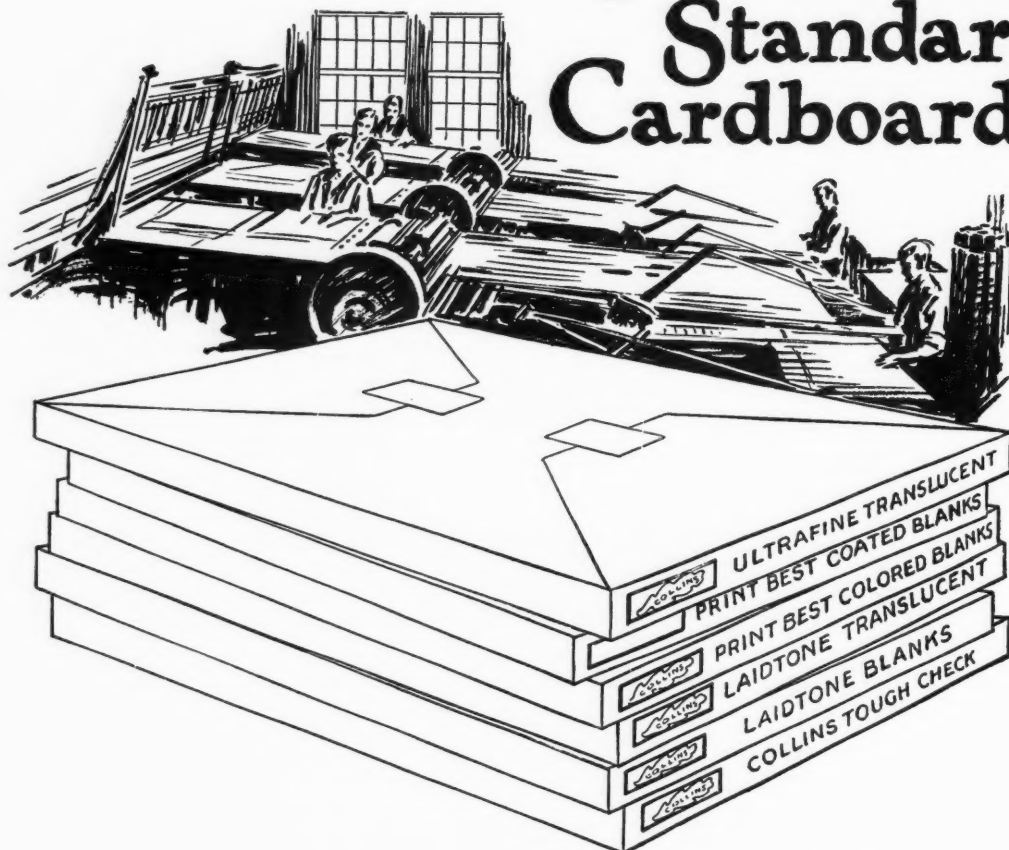
**Covers, Blotting, Box Covers, Index Bristol
and Specialties**

**New York Office
41 Park Row**

WASHINGTON, D. C.

**Chicago Office
Conway Building**

Collins Standard Cardboards



COLLINS ULTRAFINE TRANSLUCENT **In White, Tints and New Laidtone Effects**

ULTRAFINE Translucent is one of the Collins STANDARD GRADES OF COATED CARDBOARDS, stocked by America's Leading Paper Merchants. It is acknowledged by many to be the finest made, yet it is so priced that its use is advisable a vast majority of the time.

The best of materials go into the making of ULTRAFINE TRANSLUCENT, that the surface may have a minimum of variation, an affinity for printing inks and a brilliancy of color.

The new LAIDTONE TRANSLUCENT will interest you. It has a remarkable *laid coated* surface that offers a colorful background for "out of the ordinary" Advertising.

Ask any distributor of Collins Cardboards to show you printed demonstrations.

QRead the Story of Fine Cardboards, told in a series of interesting folders mailed at regular intervals by your distributor. No. 1—"The Touch Worth Millions." No. 2—"The Magic Carpet of Bagdad."



Made and Guaranteed by

A. M. COLLINS MFG. CO., PHILADELPHIA

Glacier Bond

THE ECONOMY OF GLACIER BOND, coupled with its working qualities on the printing press, multigraph and typewriter, marks it as an unusual value among the loft-dried bonds of today.

It meets the modern requirements with a uniformity and quick-drying surface that means fast production on the presses. Exceptional quality at a price that means economy. *Try it!*

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

ALBANY, N. Y. Potter-Taylor Paper Corporation
BALTIMORE, MD. J. Francis Hock & Co.
BUTTE, MONT. Minneapolis Paper Co.
CHICAGO, ILL. Marquette Paper Co.
CLEVELAND, OHIO. Cleveland Paper Mfg. Co.
DES MOINES, IOWA. Carpenter Paper Co. of Iowa
FARGO, N. D. Western Newspaper Union
LOS ANGELES, CALIF. Blake, Moffitt & Towne
LOUISVILLE, KY. Miller Paper Co.
MILWAUKEE, WIS. The E. A. Bower Co.
MINNEAPOLIS, MINN. Minneapolis Paper Co.

NASHVILLE, TENN. Clements Paper Co.
NEW YORK CITY. F. W. Anderson & Co.
PHILADELPHIA, PA. Molten Paper Co.
PHILADELPHIA, PA. Satterthwaite-Cobaugh Co.
PITTSBURGH, PA. Seyler Paper Co.
PORTLAND, ORE. Blake, McFall Company
RICHMOND, VA. Richmond Paper Company
SAN FRANCISCO, CALIF. Blake, Moffitt & Towne
ST. PAUL, MINN. E. J. Stilwell Paper Co.
TACOMA, WASH. Tacoma Paper & Stationery Co.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

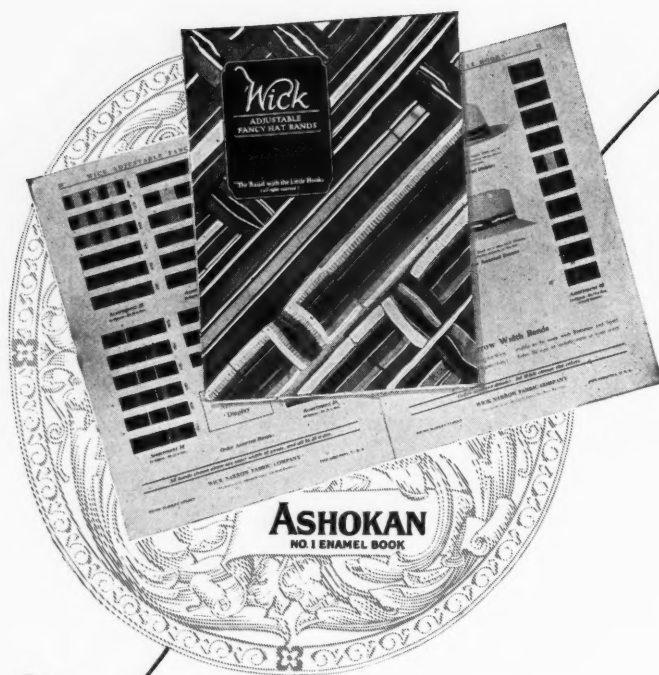
Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes





CONTEST WINNER

The attractive Wick Hatband Catalog, winner of the March Cantine Contest, was arranged by Mr. George Mulroy of the Geo. L. Dyer Co., New York, and printed by The Diamond Press, also of New York. Enter your next printing job on a Cantine paper in our quarterly contest closing July first.



E F F E C T I V E

GO THROUGH THE MAIL you yourself receive. Study the pamphlets, booklets even the letter-heads themselves. Note the great difference in their impressiveness—which largely determines their effectiveness.

In a dozen different ways, the quality of the paper used influences the impressiveness of every printing job. Remember, cost is based on the results obtained—and in no other way. This is why shrewd advertising executives and printers specify Cantine coated papers for sales literature designed to produce business.

Write for name of our nearest distributor and book of sample Cantine papers. Address: The Martin Cantine Company, Department 305, Saugerties, N. Y. Since 1888, manufacturers of fine coated papers exclusively.

Cantine's

COATED PAPERS

CANFOLD
SUPERIOR FOLDING
AND PRINTING QUALITY

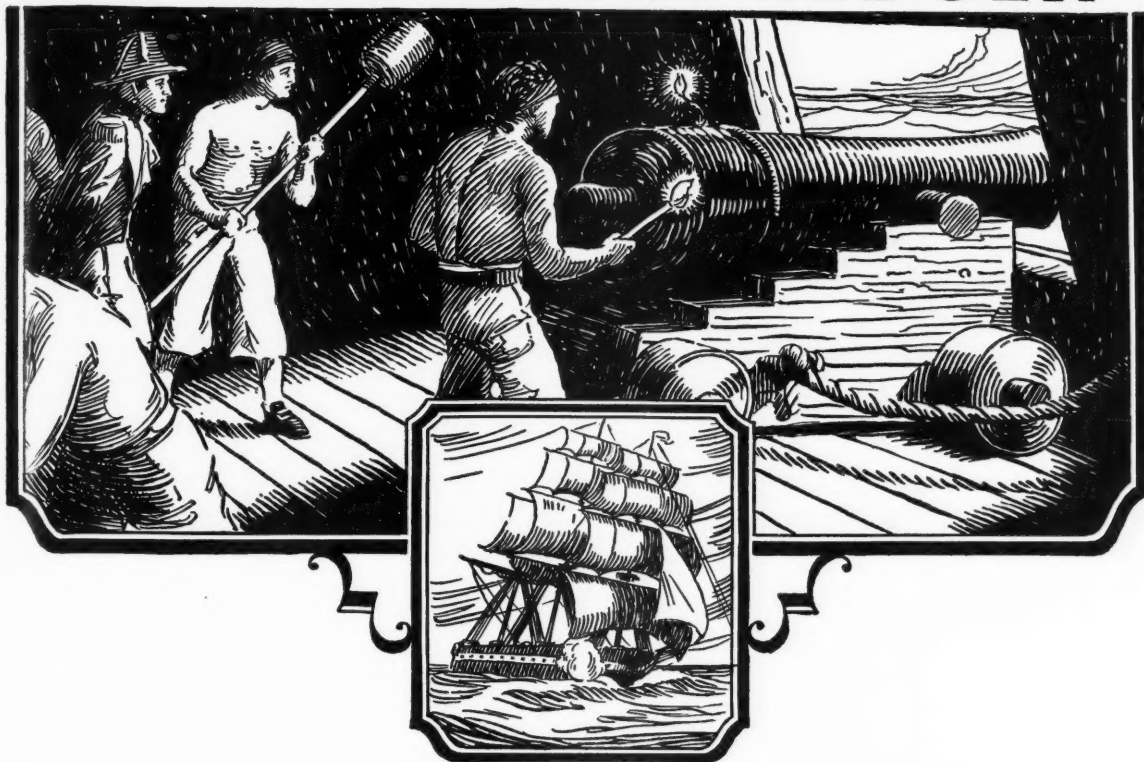
ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL - Easy to Print

LITHO C.I.S
COATED ONE SIDE

OLD IRONSIDES LEDGER



Old Ironsides is a naval landmark in American history. Its oak ribs and planking have sustained it for over a hundred years. Oak in ships was what rags are in paper.

Rags make paper last. They give it body and substance. Unusual liberality with new rags makes Old Ironsides Ledger unusually strong, and keeps it young looking after hard service. Every good printer knows the value of this substantial ledger. They know that deliveries can be had promptly at prices that will suit your pocketbook, in white, buff, and blue in all standard sizes.

GILBERT PAPER COMPANY, *Menasha, Wis.*

DISTRIBUTORS

Boston, Mass.	CARTER, RICE & COMPANY	New York, N. Y.	GREEN, LOW & DOLGE, INC.
Buffalo, N. Y.	R. H. THOMPSON COMPANY	New York, N. Y.	MILTON PAPER COMPANY
Chicago, Ill.	PARKER, THOMAS & TUCKER PAPER COMPANY	Philadelphia, Pa.	A. HARTUNG & COMPANY
Cleveland, Ohio	KINGSLEY PAPER COMPANY	Philadelphia, Pa.	GARRETT-BUCHANAN COMPANY
Columbus, Ohio	SCIOTO PAPER COMPANY	Richmond, Va.	RICHMOND PAPER COMPANY
Dayton, Ohio	THE BUYER'S PAPER COMPANY	San Francisco, Cal.	BLAKE, MOFFITT & TOWNE
Lansing, Mich.	THE DUDLEY PAPER COMPANY	Sacramento, Cal.	BLAKE, MOFFITT & TOWNE
Los Angeles, Cal.	BLAKE, MOFFITT & TOWNE	St. Louis, Mo.	BEACON PAPER COMPANY
Minneapolis, Minn.	SWARTWOOD-NELSON PAPER COMPANY	St. Paul, Minn.	INTER-CITY PAPER COMPANY
New York, N. Y.	BISHOP PAPER COMPANY, INC.	Topeka, Kansas	CENTRAL TOPEKA PAPER COMPANY
EXPORT—MAURICE O'MEARA COMPANY, New York, N. Y.			



Please Mention THE INLAND PRINTER When Writing to Advertisers.



A new *BurkArt* process makes this fine hand-tooled leather effect possible for commercial use.

The Essential Quality

The essential quality in a cover is to protect. If in addition it can be attractive, so much the better.

BurkArt covers combine these two qualities in a rare degree. They stand up under abuse, if soiled they can be easily cleaned, and they are always rich and artistic in appearance.

Therefore, countless advertisers insist upon *BurkArt* covers for their hard-service books and for *de luxe* editions of other books and catalogs.

Shrewd printers, likewise, are cashing in on this opportunity for extra profit by furnishing *BurkArt* covers for a wide variety of books and purposes. Burkhardt makes cooperation easy by offering a broad service, including a complete staff of designers and artists.

THE BURKHARDT CO., INC.
Burkhardt Building, Larned at Second
DETROIT, MICHIGAN

+

Take the emphasis off of what your customer pays. Put it on what he gets.

The lithographer, engraver, printer or stationer who has failed to see how many laymen recognize quality work today is behind the times.

There is more Crane's Bond being used now than ever before. There are more people in the world now who know the Crane name and recognize Crane quality than ever before.

Do you see the opportunity this creates? It helps you out of the old difficulty of price competition. It takes the emphasis off of what a man pays and puts it on what he gets.

On that basis Crane's Bond is the most economical paper which you can recommend for stationery, customer forms, and other high grade work, because Crane's Bond is made of *all new white rag stock* which gives all the dignity of a valuable security to every business letter.

As a selling help for you we will be glad to send to any bank or business house the Crane folders—unusually fine direct mail pieces which state the case for all new rag business paper.

+

Crane's

BUSINESS PAPERS

Consisting of

CRANE'S BOND · CRANE'S PARCHMENT DEED · CRANE'S JAPANESE LINEN · CRANE'S OLD BERKSHIRE

CRANE & COMPANY, INC. DALTON, MASSACHUSETTS

The Crane & Company merchant has commercial envelopes in standard sizes for all of Crane's Business Papers



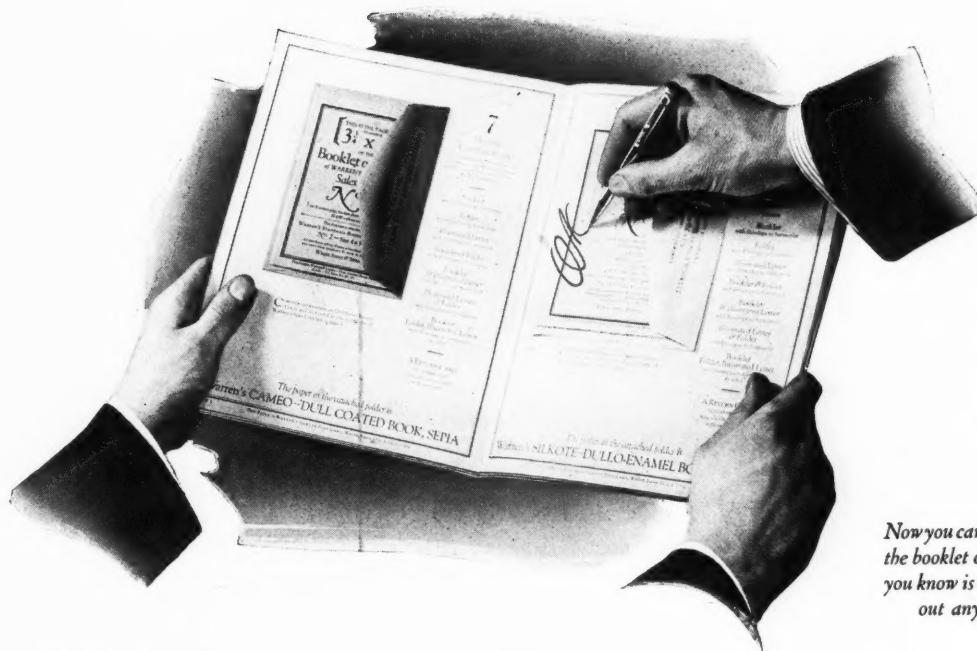
The Magic Wand *and* THE PRINTED WORD

EVERYONE who writes and reads falls under the spell of this magic wand—a spell that reaches fingers, eyes and ears—adds dignity and conviction to words—makes people more eager to read—forbids hasty dismissal of the subject. ¶ This magic wand is fine paper—paper that raises the average job into the realm of excellence. ¶ Among such papers Old Hampshire Bond stands unmatched for letterheads of character, and for documents that may wait years to carry out their trust. ¶ If you would put this touch of the magic wand into the words you print, print them on Old Hampshire Bond. ¶ White, and twelve excellent colors—envelopes available in commercial sizes. ¶ Write for booklet of colors, weights and sizes—and name of nearest Old Hampshire distributor.

HAMPSHIRE PAPER COMPANY

South Hadley Falls, Mass.

Old Hampshire Bond



Now you can put through
the booklet or folder size
you know is right—with-
out any trouble.

Helping your fussy customer make up his mind

YOU'LL save yourself a lot of trouble with fussy customers if you have a set of Warren's Sales Units in your brief case. Each Unit contains a booklet, a folder, and a four-page letter, with an envelope of the same tone that fits all three. There are ten Units in a set, and they cover a wide range of shapes and sizes, all of which will cut economically from standard paper sizes.

Show the Sales Units to the customer on your first call. Offer your own suggestions as to the proportions or size best suited to his needs, and get him to make up his mind then and there. You can safely recommend any size included in the set, and be sure that it will cut without waste, and that delivery will not be held up waiting for envelopes to be made to fit.

The envelopes in the Units are made from special envelope paper manufactured by the S. D. Warren Company and are made in the "penny

saver" style so that they can be mailed either first or third class. Any paper merchant handling Warren's Standard Printing Papers can furnish these envelopes from stock.

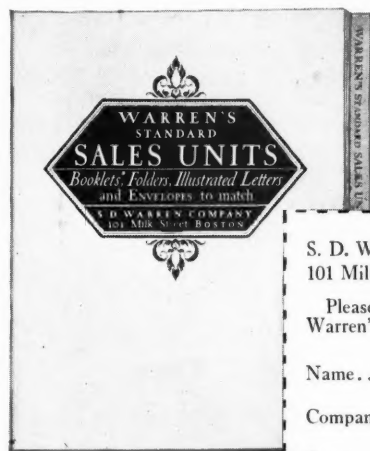
Warren's Sales Units are available in folder form, just the right size to fit in a brief case or filing cabinet. It will pay to carry a set with you. There will be many times when it will help you to settle at once all of the preliminary questions that

arise on a piece of mailing literature.

Printing costs reduced

By selling your customers on standard sizes, you will be able to standardize a great deal of your own work. You can weed out odd paper sizes, and combine different jobs on the same run. These things speed up production and cut down your printing costs. And lower costs eventually mean more business and more profit for you.

You'll find that many of your customers know about Warren's Sales Units. We are telling them about it regularly in *Printer's Ink Monthly*. We'll be glad to send you a portfolio for your own use, free of charge. Just write or use the coupon. S. D. Warren Co., 101 Milk St., Boston, Mass.



Send for this free portfolio, filing size, containing the complete set of Warren's Sales Units.

S. D. WARREN COMPANY, Dept. 46
101 Milk Street, Boston, Mass.

Please send me, free of charge, a complete set of Warren's Standard Sales Units.

Name.....

Company.....

Street.....

City..... State.....

WARREN'S
STANDARD
SALES UNITS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Putting Color into Drab Routine

MONOTONY gets 'em if you don't watch out. Alert attention begins to slumber at the switch—also at the typewriter and the filing cabinet. System begins to miss fire. Copy of the letter to customer Jones goes into the folder of instructions to factory foreman Jones. Duplicate of buying Order No. 878 slips in with the shipping orders. The worst is yet to come.

By a generous use of color to designate the documents of different departments and divisions, many mistakes and much annoyance may be avoided. Dexstar Colored Manifold Sheets among the mass of white paper in the file baskets will stand out like automatic signals, arresting wander-

ing wits, and keeping the office system safely on the right track.

Dexstar Manifold is heavy enough to be printed for any stock office forms, yet light enough in weight to be used with carbon sheets for making many typewriter copies. The seven colors and white make it possible to employ a different shade for letter copies, factory correspondence, order duplicates, shipping and billing records, purchase orders, and so on.

If your "system" has grown anemic with the predominance of white paper, the introduction of Dexstar Colored Manifolds will prove an effective "pick-me-up."

COLORS: Golden Rod, Yellow, Green, Blue, Light Pink, Cherry, Sepia, White
SIZES: 17x22, 17x23, 19x24, 22x34, 8½x11, 8½x14

Send for Sample Book

C. H. DEXTER & SONS, Incorporated

Headquarters for High Grade Thin Papers

WINDSOR LOCKS, CONN.

This catalog cost, perhaps, hundreds of dollars in profits from the orders it will never bring. This business was lost because the advertiser used a frail envelope.



Who will be blamed for this?

Who but the printer or stationer that made the sale?

THE envelope pictured above went into the mail young, good-looking and carefree—and NOW look at it!

Tragedies like this arise from using envelopes that don't measure up to their responsibilities.

Where will the sender of this catalog lay the blame? Where, except squarely on the shoulders of the printer or stationer who sold him poor envelopes?

Just a fraction of a cent more, spent on that envelope would have seen this catalog safely to the place where it would have had a chance to bring back orders. That fraction of a penny "saved" sent his book to the "port of missing catalogs."

When your customer wants catalog envelopes, you can serve him well and do yourself a good turn, by showing him the Improved Columbian Clasp Envelope.

31 in the family—and all tough

This envelope is made in 31 convenient sizes. All made of tough paper—the kind that doesn't tear easily, and that stands up under punishment.

The clasp doesn't pull out and doesn't tear the flap. The prongs are of malleable steel. They can be opened and closed repeatedly without breaking.

Improved Columbian Clasp Envelopes are good for your business, be-

cause they please your customers. Their unusual strength and clean construction are evident, even to the person who knows little about envelopes.

If you cannot get Improved Columbian Clasps from your regular wholesaler write the United States Envelope Company, at Springfield, Mass. and you will be put into touch with a nearby distributor.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes
Springfield, Mass.

With eleven divisions covering the entire country.



Tough reinforcement on the flap, right where the strain comes.

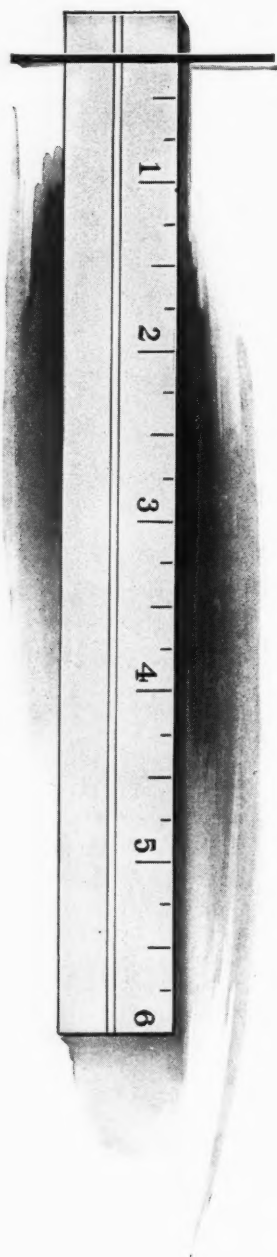
This is the envelope used by up-to-date business houses, mail order concerns and stores, for over-the-counter deliveries. It is the sturdy Improved Columbian Clasp. The name, and the size number are printed on the lower flap.

Location

Worcester, Mass. Logan, Swift & Brigham Envelope Co.
Rockville, Conn. White, Corbin & Co.
Hartford, Conn. Plimpton Manufacturing Co.
Springfield, Mass. Morgan Envelope Co.
Waukegan, Ill. National Envelope Co.
Springfield, Mass. P. P. Kellogg & Co.
Worcester, Mass. Whitcomb Envelope Co.
Worcester, Mass. W. H. Hill Envelope Co.
Indianapolis, Ind. Central States Envelope Co.
San Francisco, Cal. Pacific Coast Envelope Co.
Philadelphia, Pa. Monarch Envelope Co.

Division

Improved COLUMBIAN CLASP ENVELOPES



An Error of $\frac{1}{4}$ Inch *That Saves You Many Dollars!*

A PAPER MILL received an order for a car of high grade paper, to be run a special size—30x45. After the order had been run over the machine for an hour the superintendent discovered that the largest trim they could get would be 30 x 44 $\frac{3}{4}$ — $\frac{1}{4}$ of an inch too small.

Of course the error was corrected. But here was more than a ton of fine paper made useless to the customer and useless to the mill.

The short-size run was shipped to SABIN ROBBINS for disposal, at a sacrifice price.

Mill errors such as this—where the paper manufactured is of the very best, with but some slight exception (such as undersize, over-runs, slightly off in color, etc.)—mean savings of thousands of dollars to printers throughout the country, inasmuch as they are enabled to buy excellent paper from us at about two-thirds of its standard value.



Getting These?

SABIN ROBBINS regular weekly mailings of samples of mill jobs are the means of saving printers thousands of dollars. If you are not getting them, just a word will put you on our mailing list.

THE SABIN ROBBINS PAPER COMPANY
CINCINNATI

Other Divisions:

Cleveland Detroit Pittsburg St. Louis Los Angeles

NATIONAL DISTRIBUTORS OF PAPER MILL JOBS SABIN ROBBINS



Booklet Making for any Season-

VARIETY and richness of color and shade found in LODESTONE COVERS offers the solution of the seasonal booklet problem for Summer, Fall, Winter or Spring. It becomes the appropriate background for the picture unusual.

ARE you on our list to receive the interesting LODESTONE COVER creations designed especially for their simplicity and effectiveness? Send the coupon today.

HAMPDEN GLAZED PAPER AND CARD CO. HOLYOKE, MASSACHUSETTS

Distributors for Great Britain
FRED'K JOHNSON, LTD.
11-b Upper Thames St.
London, E. C. 4

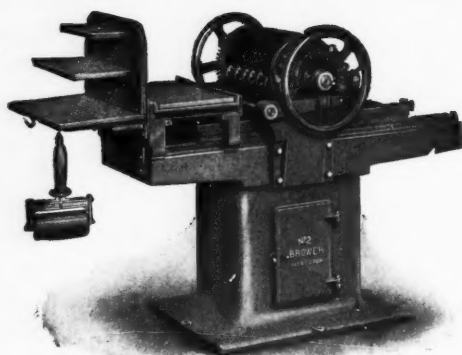
Export Office
W. H. MILES
59 Pearl St., New York City

HAMPDEN GLAZED PAPER & CARD CO., Holyoke, Mass.
Please see that my name is on your list to receive the
LODESTONE booklets regularly

Name
Company
Address
City State
A. S.

Sales Offices

NEW YORK, N. Y.
CHICAGO, ILL.
SAN FRANCISCO, CAL.
TORONTO, CAN.



B. B. B. No. 2—Bed 17 x 26 Inches

As all B. B. B. Proof Presses give

Rigid, Unyielding Impression

they are preferred for proving up half-tone cuts or forms with such cuts in them.

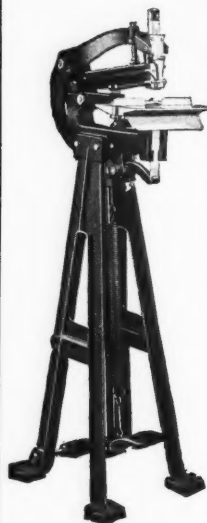
Send for Descriptive Circular Today

A. T. H. BROWER COMPANY

166 West Jackson Street, Chicago, Ill.

A Sturdy Staple Binder ACME No. 6½

*Binds from ⅛ inch to ½ inch
thickness of all kinds of paper*



Equipped for flat and saddle-back work.

Six different lengths of staple in three thicknesses of wire.

Downward pedal stroke.

Only adjustment necessary is for different thicknesses of work.

Ten inch reach for insertion of work.

Staples to a core—Fine, 313; medium, 200; heavy, 125.

Catalogue on request

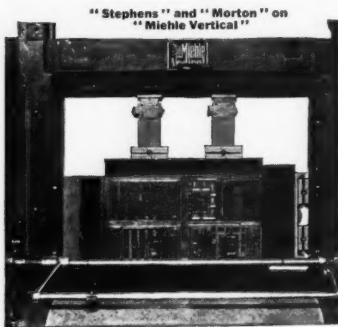
Acme Staple Co.

Established 1894

1643-47 Haddon Avenue
Camden, N. J.

No Spring in This Form and It Can't Jar Loose!

HOLD AGAINST IRON
They conquer where others fail



Sold by reliable dealers
in America and foreign countries

Stevens' New Model Expansion Locks, Morton Lock-ups and Wickersham Quoins cut the cost in locking of forms. Are quick, powerful and safe.

Stevens' New Model Expansion Locks in 5 Sizes:

No. 1—3½" to 4½" No. 2—4½" to 6½" No. 3—6½" to 10½"
No. 4—10½" to 18½" No. 5—18½" to 32½"

Morton Lock-up in 43 Stock Sizes, 3 to 26 Inch

Wickersham Quoins in 3 Sizes:

No. 0—½" wide No. 1—¾" wide No. 2—¾" wide

Send for illustrated circular and price list

Samuel Stephens and Wickersham Quoin Co.

Originators and Manufacturers

174 Fort Hill Square

Boston, Massachusetts

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it!

Send for sample.

TRIANGLE INK AND COLOR CO. Inc.

MANUFACTURERS of FINE LITHO
& PRINTING INKS for ALL Purposes

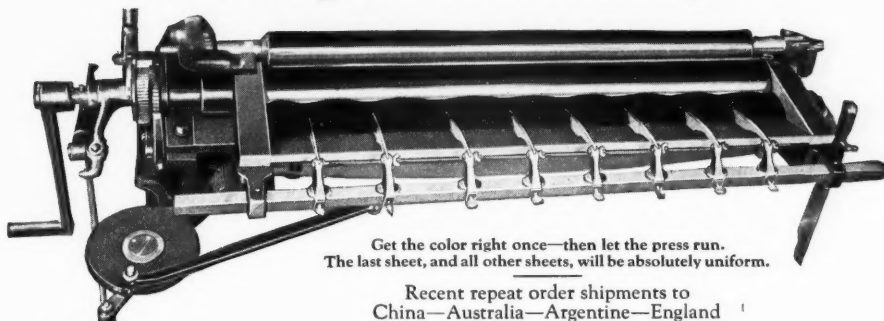
Main Office:
26-30 Front Street
Brooklyn, N. Y.



Service Office:
13 So. 3rd Street
St. Louis, Mo.

ORTLEB INK AGITATORS

Becoming Well Known Universally



Get the color right once—then let the press run.
The last sheet, and all other sheets, will be absolutely uniform.

Recent repeat order shipments to
China—Australia—Argentina—England

1105 Agitators in Use—May 15th, 1926

The Agitator gives the ink in the fountain a mechanical mixing that is even and regular. It gives a better and easier distribution. Then constant stirring prevents skinning and lumping. Slip-sheeting is eliminated except in extreme cases. Saves many washups. Avoids offsets and smudge. Saves pressmen's time and worry. Permits use of short stiff inks freely. Lessens spoiled work. Is easy to clean. Enables producing better work, quicker.

Agents in all leading cities in
the U. S. and in foreign countries

ORTLEB CORPORATION

13th and Pine Streets
SAINT LOUIS, MO., U. S. A.

Write for recently issued booklet, "A GREAT IMPROVEMENT FOR CYLINDER PRESSES"

Engraving-Electrotyping

"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



*Making pictures—CUTS—for all illustrating
and advertising purposes—is our business.*

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.



711 South Dearborn Street

CHICAGO

TELEPHONE: HARRISON 5260 • 5261 • 5262 • 5263

For Immediate Shipment at all Selling Houses

Printing Machinery and Supplies

Chandler & Price Presses
Paper Cutters
Colt's Armory Presses
Cutters and Creasers
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Challenge Mach'y Co. Products
Hamilton Manufacturing Co.
Wood and Steel Equipment

AMERICAN
TYPE

The Best in Any Case

Kelly Automatic Presses
Lee Two-Revolution Press
F. P. Rosback Co. Products
H. B. Rouse & Co. Products
Type, Borders and Ornaments
Metal Leads and Slugs
Brass Rule and Metal Furniture
Numbering Machines
Ink Knives and Plate Brushes
Benzine and Lye Brushes
Galleys, Brass and Steel

American Type Founders Company

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE

RICHMOND
ATLANTA
BUFFALO
PITTSBURGH
CLEVELAND

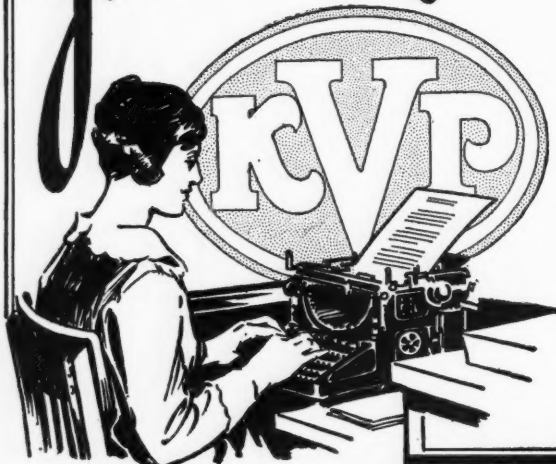
DETROIT
CHICAGO
CINCINNATI
ST. LOUIS
DES MOINES

MILWAUKEE
MINNEAPOLIS
KANSAS CITY
DENVER
LOS ANGELES

SAN FRANCISCO
PORTLAND
SPOKANE
WINNIPEG

SET IN GOUDY CATALOGUE AND GOUDY CATALOGUE ITALIC

Uncle Jake says



*The only man who really appreciates
a long speech is the man who makes it.*

WE could occupy this entire page in telling you about the merits of K. V. P. Bond Paper and even then we would not run out of plenty of good, sound, logical arguments in its favor.

We have been manufacturing paper for many years, but we say to you frankly that the best paper we ever saw or heard of for all printing purposes is K. V. P. Bond.

*Uncle Jake
of the*

KALAMAZOO VEGETABLE PARCHMENT CO.

KALAMAZOO, MICHIGAN

Versatile, Profitable

COLT'S ARMORY PRESSES, aside from everyday job press work, are unequaled for a great variety of specialty printing, embossing, stamping of book covers, cutting and creasing, alchemic gold laying, etc. Such work is usually very profitable in itself, and it also frequently leads to other printing orders from the same customers.

If you are not using modern Colt's Armory and Laureate Presses you should investigate their possibilities. Write for literature. If you wish we will gladly send our local sales representative.



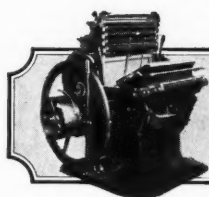
Colt's Armory Printing Press
14 x 22 inside chase

THOMSON-NATIONAL PRESS CO., INC.

Long Island City, New York

Fisher Building, Chicago

Also Sold by All Branches of the American Type Founders Co. and Barnhart Bros. & Spindler



THOMSON
Colt's Armory and Laureate
PROFITABLE PRINTING PRESSES

Crank-Action and Eccentric-Action Cutters and Creasers • Light and Heavy Embossers

The PEERLESS PROCESS

(Supersedes Bronzing)

enables the average print shop to handle quickly and profitably printing (stamping) and embossing with metallic leaf—jobs which heretofore they have had to turn down.

This process supersedes old-fashioned, disagreeable bronzing and produces a rich, quality effect in gold, silver, or metallic colors that can not be attained by any other method.

Every printer who wants to increase his business should send for a copy of The PEERLESS PROCESS in the Printing Industry.

No cost or obligation involved

PEERLESS ROLL LEAF CO., Inc.

345 West 40th Street

New York City

BOSTON: 120 HIGH STREET

CHICAGO: 440 S. DEARBORN ST.

By their Package - you shall know them.



MANY of the products you buy are selected because of the remembered identity of the package.

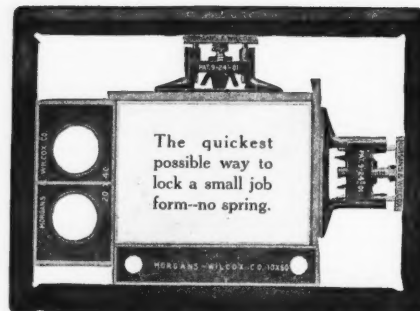
An attractive illustration, certain color combinations or an unusual design identify products in your mind and you repeatedly buy the same brand.

Whatever your customers are marketing, their packages or labels should have an unmistakable identity. We have created many effective package designs.

*Let us help you design your next order
of cartons, labels or wrappers*

CRESCENT ENGRAVING COMPANY
KALAMAZOO MICHIGAN

Time-Saving Profits

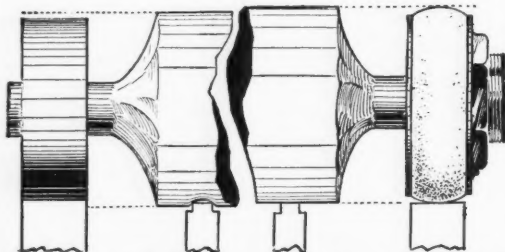


Often the difference between failure and success is spelled by the margin of profit that goes with time saved.

It pays to have plenty of M. & W. locks on hand. They are safe. They insure accuracy of lock-up. Their use will save you hours of time in a year.

Morgans & Wilcox Mfg. Co.
Middletown, New York

Prepare for HOT WEATHER



A new roller with regular steel truck - showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks insures clean printing without cutting of rollers.

In the HOT SUMMERTIME, when your rollers are soft and almost ready to melt, is when the Morgan Expansion Roller shows its worth, because it can be made the same size as the roller and reduce the friction to a minimum.

A Necessity on Every C. & P. Press

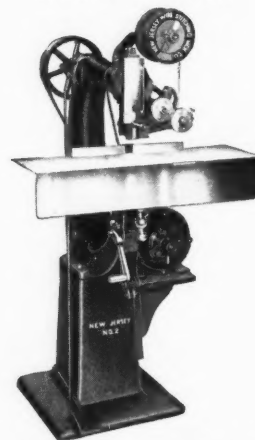
They make better work. 50% saved in rollers and ink. They are noiseless. They do away with bearers.

Ask your dealer or send direct to

Morgan Expansion Roller Truck Company
100 North Larchmont Blvd., Los Angeles, Cal.

TOUGHNESS

IS BUILT INTO THE



New Jersey Stitcher

which causes it to stand up under the hardest knocks of years of service.

The New Jersey Wire Stitching Machine Co.
Stitcher Building, Camden, New Jersey

SPEED—SIMPLICITY

Dusty says -

*They gave me my name
before the boss bought a
LAECO*

*Since then there is no
dirt in the shop and I
don't have to change my
clothes after a day's work.*



*The boss has transferred my helper
to other work and I alone do more with
less effort.*

*There is no get-ready to this machine
all I do is fill the bronze fountain. No
grubbers or timing to watch.*

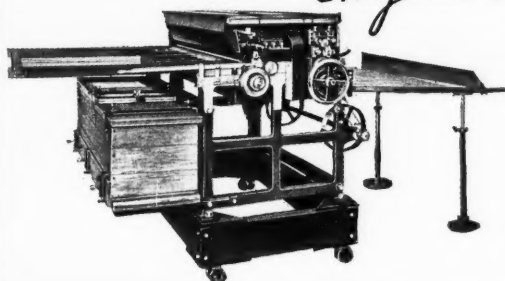
*The work is done right, well burnished
and the sheets are delivered clean*

*Mr. **PRINTER!** when you think of buying
bronzing equipment see the*

LAECO

FLAT BRONZING & DUSTING MACHINES

They are sold and guaranteed by the



Columbia Overseas Corp.

100 Gold St. New York

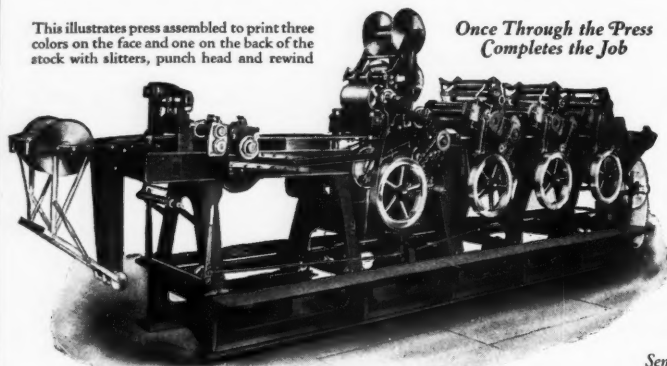
Dealers in principle cities



Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind



Once Through the Press
Completes the Job

The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

NEGATIVE PAPERS



MADE IN AMERICA

PROCESS FILMS

A new standardized negative medium for camera and direct contact printing adapted to the particular requirements of planographic printing.

No one could possibly be as dense as a "TRP"-Negative and completely fail to see the vast advantage in using "TRP" instead of wetplate after a trial of

"TRP"-Nonstrip Negative Paper for black and white line work—suitable for quantity production of negatives, simplifying work, inexpensive, featuring contrast, uniform density, clear whites.

"TRP"—Allows wide latitude in exposing and developing.

"TRP"—Requires no intensifying.

"TRP"—Insures clean press plates.

"TRP"—Improves working conditions.

"TRP"—Stripfilm Negative Paper for line and halftone work, and for stripping on glass or celluloid in combination halftone and line work negative.

"TRP"-Process Film for line and halftone work. Incomparable density and sharply defined halftone dots, free from the fuzzy appearance of the dots in ordinary film negatives.

"TRP"—Cuts down overhead by saving time, labor and material.

"TRP"—Speeds up production and delivery.

Sizes	"TRP"-Nonstrip Paper		"TRP"-Stripfilm Paper		"TRP"-Process Film	
10 x 12.....	Per Dozen \$1.50	Per Gross \$16.20	Per Dozen \$2.00	Per Gross \$21.60	Per Dozen \$3.45	Per Gross \$36.00
11 x 14.....	" " 1.93	" " 20.84	" " 2.56	" " 27.76	" " 4.40	" " 46.20
12 x 17.....	" " 2.55	" " 27.54	" " 3.40	" " 36.72	" " 5.86	" " 61.20
14 x 17.....	" " 2.98	" " 32.13	" " 3.96	" " 42.77	" " 6.83	" " 71.40
16 x 20.....	" " 4.00	" " 43.40	" " 5.34	" " 57.76	" " 9.21	" " 96.20
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Rolls up to 41 inch width—spooled in any desired width

"TRP"-DEVELOPER, FOR UNIFORM AND BEST RESULTS, IN PACKAGES MAKING ONE GALLON SOLUTION, \$0.75

TYPON REFLEX PAPER CO., Inc., Rochester, N. Y.

Address orders to Sales Office of Company: 237 Lafayette Street, New York City • Telephone Canal 8746-6284

Notice—Our Demonstration Plant, The Typon & Typary Press, 237 Lafayette St., New York City, is at the service of the trade for supplying negatives, key plates and press plates for direct and offset presses, as also for the training of operators.



J. HORACE McFARLAND COMPANY
Blanket Presses Firm
HARRISBURG, PENNSYLVANIA

August 15, 1931.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard cocking had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J. HORACE McFARLAND COMPANY

RSB/MS

Robert M. Farland

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CARMICHAEL *Relief Blankets*

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.
ATLANTA, GEORGIA

The Brackett Double Head Stripping Machine

A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers

With the Brackett Stripping Machine you eliminate inconsistencies in bookbinding by reinforcing the vital parts, and in doing that you build your business beyond competitors.

This wonderful machine does perfectly what is difficult and laborious by hand. It will strip side-stitched school books, end sheets, library and tight joint end sheets with the cloth joint visible; half-bound and full-bound end sheets, reinforces side-stitched or sewed paper-covered catalogues between cover and outer sections; reinforces in the center of sections; strips tailor sample books; will hinge or guard folded maps. It will apply a strip of paper or cloth to

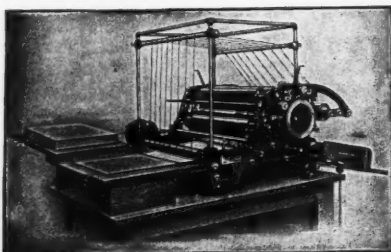
the backs of tablets, quarter-bound check books, pocket checks, composition books, drafts, tariffs, in fact, it will strip any style of side-stitched books which have flat backs or any style of saddle-stitched books which have sharp or convex backs. It will put a strip from 1.2 inch to 3 inches wide in the center of any size sheet up to 28 inches, or it will take cardboard and tip a strip of cloth or paper on the end. It will reinforce loose-leaf index sheets.

THE BRACKETT STRIPPING MACHINE CO.
TOPEKA, KANSAS, U. S. A.

KRAUSE "YR"
UNIVERSAL MACHINE
A Little Bindery in itself
 WILL DO ROUND CORNERING-PUNCHING-
 EYE-LETTING-THUMB-HOLES-INDEX
 CARD CUTS-ANGLE CUTS ETC.
 A GOOD AND SMALL INVESTMENT
 FOR EVERY PRINTER AND BOOKBINDER.
 LARGE STOCK-PROMPT DELIVERY.
HOFFMANN TYPE & ENGRAVING CO.
 114-116 E. 13TH ST. NEW YORK CITY.



INTRODUCING THE
"SMALL REINHARDT"

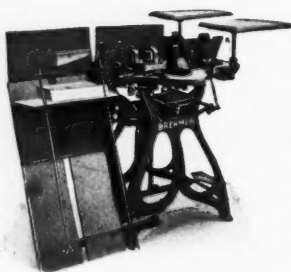


**Rules, Cuts
 Perforates
 Creases**

All in one operation
 With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or bookbinder.
 Large stock of machines and parts.

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**BREHMER'S
 End Sheet Pasting
 Machine**



This machine is intended to paste any size of plate, maps, end-sheets, etc., to sections. It will also turn the end-sheets, etc., round the section and paste them on either to the right or to the left of same.

**Brehmer Thread Sewers
 Brehmer Wire Stitchers
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GEBRÜDER BREHMER

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Agents: **HOFFMANN TYPE & ENGRAVING CO.**, New York
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TRADE MARK

**Wonderful
 ENGRAVED EFFECTS**

HARD, FLEXIBLE & PERMANENT

**Embossed Effects
 ABSOLUTELY Indestructible**

OUR PATENTED PROCESS is the only method of producing raised printing effects, without the use of dies or plates, that do not scratch or crack off,

Hard as Flint, Flexible as Rubber

guaranteed to remain flexible forever; no mincing of words. Send for samples of the work. Complete outfits, Gas or Electric Machines, \$160.00 up.

Don't buy a toy outfit and expect success

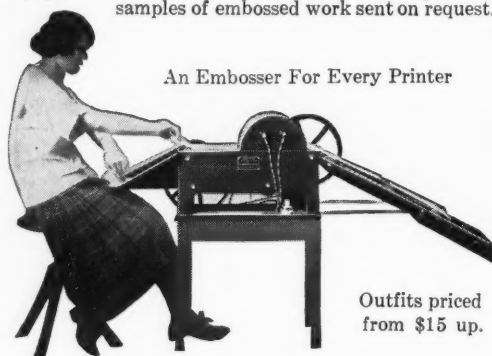
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Established 1915

EMBOSSOGRAPH PROCESS CO., Inc.
 251 William Street, New York City

STOKES PROCESS

of Plateless Embossing will add immensely to the profits of any printing establishment. No dies or plates are needed. Our chemical-heat process does the work. It is inexpensive and easy to operate. Comfortable terms of payment to responsible concerns. Catalogue and samples of embossed work sent on request.



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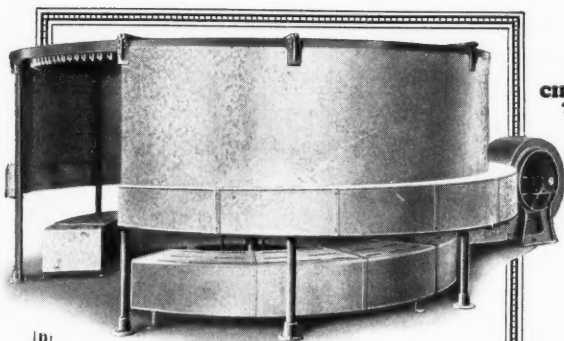
Outfits priced
 from \$15 up.

Stokes Embossing Powder is supplied under a money back guarantee to any part of the U. S. or Canada at following prices. Samples of powder with instructions will be sent on receipt of ten cents in postage stamps.
 Dull or Gloss Embossing Powder.....\$2.25 lb.
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THE A. STOKES COMPANY, INC.
 4097 East 74th Street, Cleveland, O., U. S. A.

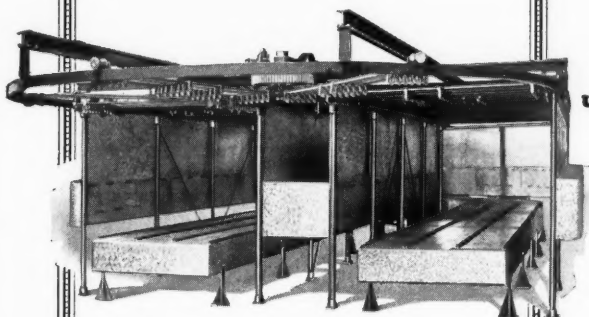
How Do You Handle Your Paper?



**CIRCULAR
TYPE**

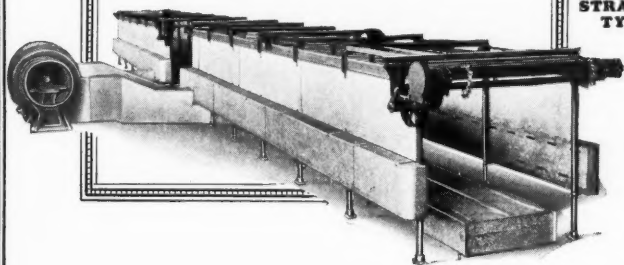
—heat or dry it, rack it, hang it, leave it around in cases for several weeks or months, shake it out —or just do nothing at all to it?

It is a fact that a single sheet of any paper, if fully exposed to an atmospheric condition, will adjust itself in temperature and moisture content to a state of equilibrium with the temperature and moisture content of that atmosphere *in less than two hours*—and beyond this point nothing is accomplished. If exposed to a different atmosphere six minutes or six months later, the paper will readjust itself similarly to the changed conditions.



U-TYPE

Willsea Paper Conditioning Machines provide this same exposure to quantities of paper; each sheet receives the same thorough and uniform exposure that is necessary to avoid waving, curling, buckling, etc., which result from uneven exposure of different parts of the sheet.



**STRAIGHT
TYPE**

The proper type and size machine will condition all of your paper to the actual pressroom atmosphere before it goes to the presses, when and as you need it. And the number and character of concerns who have already adopted these machines are your strongest guarantee of their value.

Write for further information

THE WILLSEA WORKS

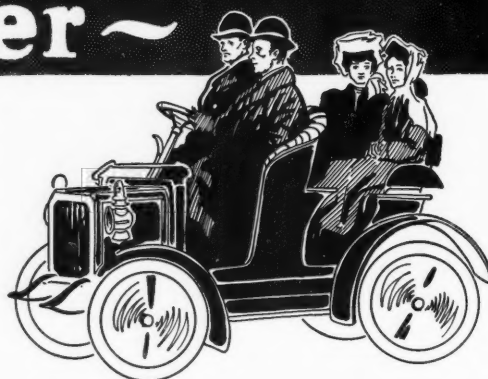
Engineers • Founders • Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery

Remember ~

the husky "chug-chug" of the early friendly foursome? Remember the zip and zest you felt when wheezing toward the great open spaces in the snappy club-touring shown herewith? Supreme in an age when "enduring beauty" and "long-term durability" were still asleep in the dictionary, this rugged pioneer added thrill to departure by the uncertainty of return. Yet this car represented the best creative thought of America's foremost designers—twenty years ago. If it did not anticipate the refinements and advancements of the present-day motor, it at least paved the way toward the achievement of this ideal.



Progressive pioneering is the partner of success. The "American's" roster of satisfied customers indicates their confidence in our application of this principle.



AMERICAN ELECTROTYPE CO.

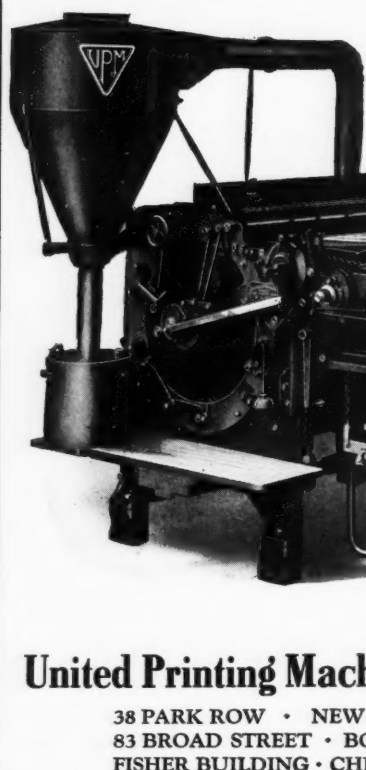
MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA



SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA



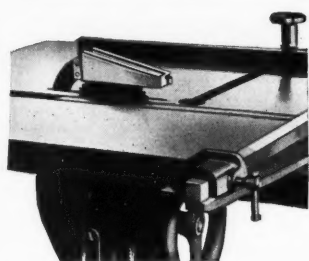
U.P.M. Speed Bronzer

for Offset, Lithograph and Type Presses

Three Sizes: 44x44 — 44x54 — 44x64

United Printing Machinery Co.

38 PARK ROW • NEW YORK
83 BROAD STREET • BOSTON
FISHER BUILDING • CHICAGO



The New Safety Guard on the C. & G. Stereotype Saw

Operator watches
his work —
not his fingers

A new Saw—a new Guard (transparent, of course)—to protect employees and increase and better production—to reduce overhead by lower investment, longer life and better use of power—*that's the C. & G. Stereotype Saw*. Made in two sizes—for full and half page plates.

Its lower price does not imply cheap construction. Its simplicity of design—like all good machines—makes it economical to manufacture. It is best in rigidity, strength and performance. We can prove that. *And it's SAFE.*

Write for complete information

Cheshire & Greenfield Manufacturing Co.

[New Address] 182-184 Huron Street, Milwaukee, Wis.

Berry Pneumatic Signature Presses

*Uniform Pressure, Instantaneous Action, Simply Constructed
Saves Time, Power, Men*

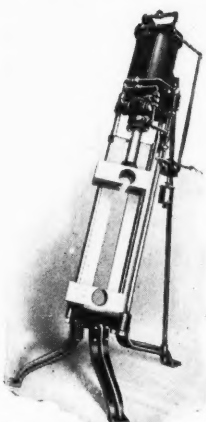
Bundles are quickly and uniformly pressed when bundled in a Berry Signature Press. These presses are fitted with a 10-inch cylinder and give a 14-inch stroke. Blocks are 10½x10½ inches. Extensions may be added, if necessary, in order to accommodate sheets a few inches larger.

Absolute simplicity is a dominant feature of these presses. Having no gears, pulleys or belts, they are positively "fool proof." They cannot be injured by putting in a few too many or too few signatures and the pressure is always the same whether you are bundling 6 inches of stock or 20.

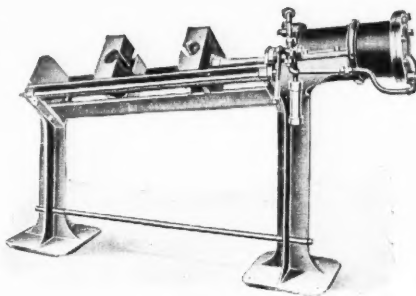
Circular Sent on Request

**Berry Machine
Company**

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THE REDINGTON Counts

Continuously and Accurately

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Plants Designed to Meet
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CASTING MACHINERY

Equipment—Forcing Kettles, Cook-
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STILES 4-POINT GAUGE PINS

MORE Accurate, Durable, Reliable
and Efficient

Two extra teeth or points. Non-slipping spring
tongue. Legs can't spread or squeeze. Ends your
feed-guide trouble. Sold on guarantee.

CHAS. L. STILES, Patentee
64 Hanford Street Columbus, Ohio



Special Offer:
Set of 6, \$1.00
\$1.75 for 12



FINE ENGRAVED Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card
you want for imprinting the customer's name. Print the name on
the cards without changing your gauge. New idea entirely.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards

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Samples.

S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.

The Doyle Electric Sheet Heater

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

Doyle's Liquid Reducer
Doyle's Fast Drier

The J. E. DOYLE COMPANY, CLEVELAND, O.

BE A LINOTYPE OPERATOR

Bennett holds world records on the Linotype. He has been conducting the world's
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Best Machines on the Market

Have features not possessed by any other
make and will do all the work of others.
Surpass all makes in simplicity and last-
ing accuracy.

MODEL No. 4—MODEL No. 3
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Linotype supplies at attractive prices
Write for literature, prices and terms.
Send for catalog.

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INTRODUCING our exclusive
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Faces made to order.

Free for the asking. We shall be glad to send
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Margach Metal Feeders

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Used by:
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American Type Founders Co.
Or Any Authorized

DEALER IN "PRINTERS" SUPPLIES

METALS

Linotype, Intertype, Monotype,
Stereotype. Special Mixtures.

QUALITY FIRST, LAST
AND ALL THE TIME.

E. W. Blatchford Co.

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Pencil and Pen Carbons

WE cater to
the Print-
ing Trade in
Making the
Most Up-to-
Date Line for

ANY CARBON COPY
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Also All Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.

Park Ridge, New Jersey

MANUFACTURERS FOR THE TRADE ONLY

Overlay Knives

Tested for

Quality of Temper

HAVE keen edge and of much flexibil-
ity, enabling the operator to divide
a thin sheet of paper very delicately. The
blade runs the entire length of handle and
is of uniform temper throughout. As knife
wears covering can be cut away as required.

Price 60c Postpaid

The Inland Printer Company

632 Sherman Street, Chicago, Ill.

**Boston
Model**

WETTER

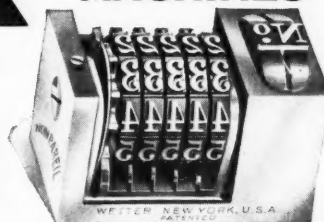
**NUMBERING
MACHINES**



**Will Stand Up to the Most
Exacting Conditions**

Boston Model, 5-Wheel . . \$16.00
Boston Model, 6-Wheel . . \$18.00
Nonpareil Model, 5-Wheel, \$11.00
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SOLD BY ALL DEALERS



Ask to see the NONPAREIL MODEL

Wetter Numbering Machine Co. Atlantic Ave. and Logan St.
Brooklyn, N.Y., U. S. A.

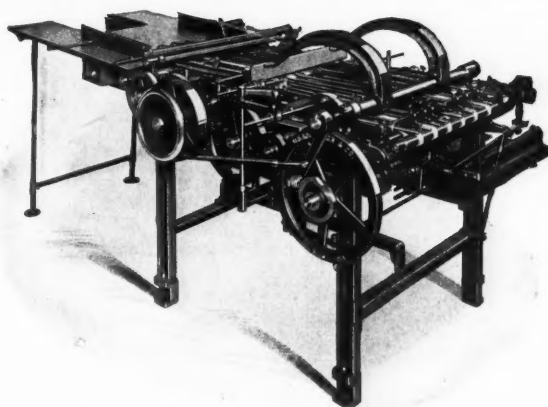
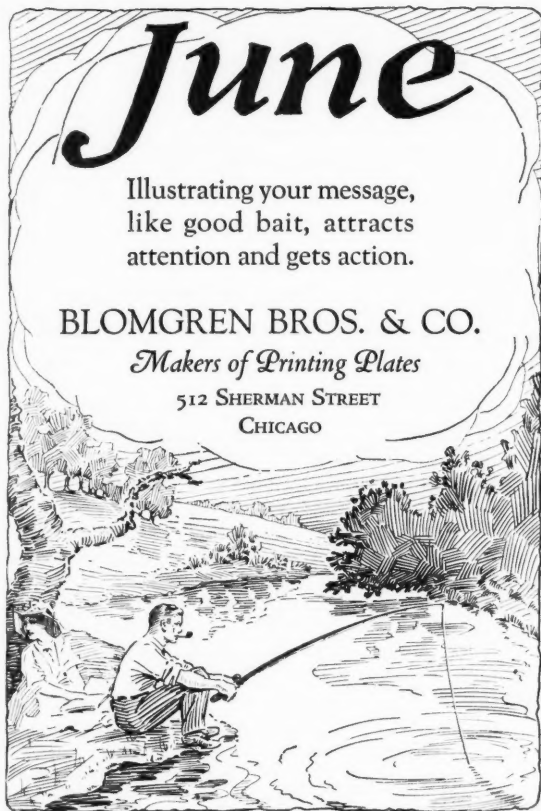
June

Illustrating your message,
like good bait, attracts
attention and gets action.

BLOMGREN BROS. & CO.

Makers of Printing Plates

512 SHERMAN STREET
CHICAGO



Broadsides—Circulars—Catalogs and everything down
to a letterhead folded at the lowest cost on the new

Anderson High Speed Folding Machine

It is known for dependability in folding accurately at high speed with or
against the grain. By very simple adjustments it is changed to any of a large
variety of standard and freak folds. Speed 5,000 to 20,000 folds per hour,
depending upon the job, but including all sheet sizes from 6x6" to 25x38".
There is no thought of inaccuracy, spoilage or replacement parts with a
machine of this new design. Write for details.

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36 Years Making Quality Folding Machines
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"A Speed for Every Need"

FROM ONION SKIN TO HEAVY BOOK

Possible only with

HORTON VARIABLE SPEED PULLEYS

The only thoroughly time-tested and wholly satisfactory change-of-speed mechanism

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Products of the

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Quality
since 1875



Fifty years of constant experimentation and experience have produced a full range of type metal products.

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The HOYT Line is complete:

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TRADE MARK
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Tint Blocks
Car Cards
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Zinc-oid ECONOPLATES

Printing Plates at One Half the Cost of Zincs

Zinc-oid Econoplates are hand engraved printing plates that impart an enviable "engraver's quality" to printed advertising art. They make the use of colors more practicable by costing one-half the scale for zinc etchings.

Zinc-oid Econoplates offer an excellent printing surface for the laying of tints and flat colors in register. They are guaranteed to stand up under the pressure of the press for 200,000 impressions.

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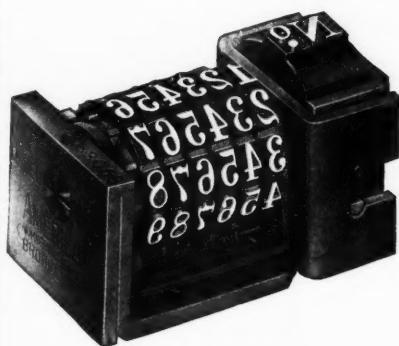
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Western Office

1162 Transportation Bldg. 608 S. Dearborn Street
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Announcing NEW AMERICAN Model 64

The ALL STEEL Type High
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No 123456
Fac-Simile Impression

6 steel wheels numbering up to one million;
cold rolled steel case; tool steel drop ciphers;
solid one-piece steel plunger.

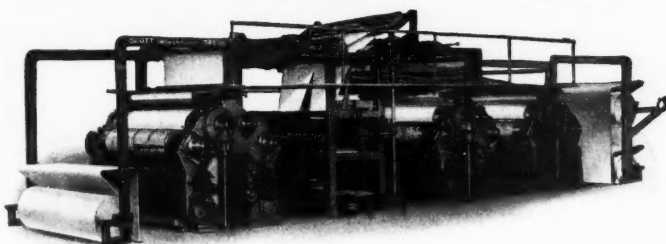
Price \$10.⁰⁰
6 WHEELS **Guaranteed**

Representing the
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Carried in stock by all branches of the
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American Numbering Machine Co.

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Branch: 123 W. Madison St., Chicago, Ill.



"Multi-Unit" Double Sextuple Combination Triple Quadruple Press

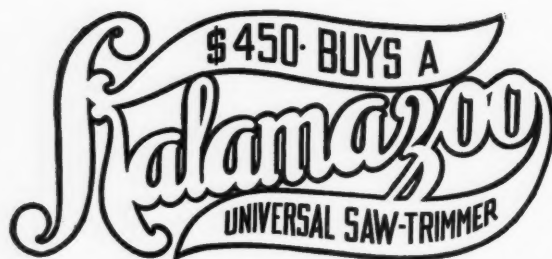
Consisting of six units and four folders with triple
drive. This press provides the greatest flexibility.
Since the folders can be placed between the units
instead of at the ends, all available floor space
can be used to advantage.

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Rotary Offset and Direct Rotary Lithographic Presses

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You Cannot Buy Greater Efficiency at Any Price

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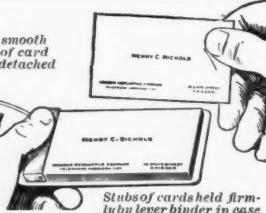
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Why sell ordinary business cards in competition with every print shop in town when you can so easily get the edge on this trade with Wiggins Patent Scored Cards and Wearwell Lever Binder Cases? The high quality of work possible with these cards, the neat appearance they present in the Wearwell cases - always fresh and clean and the economy of this method of

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Book Form
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The Robert Dick Mailer

Combines the Three Great Essentials to the Publisher
SPEED — SIMPLICITY — DURABILITY



Read what one of the many users has to say
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Waco, Tex., Aug. 2, 1911,
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EMBOSSING IS EASY IF YOU USE Stewart's Embossing Board

Simple, Economical, Durable. Sheets, 5¼ x 9½ inches

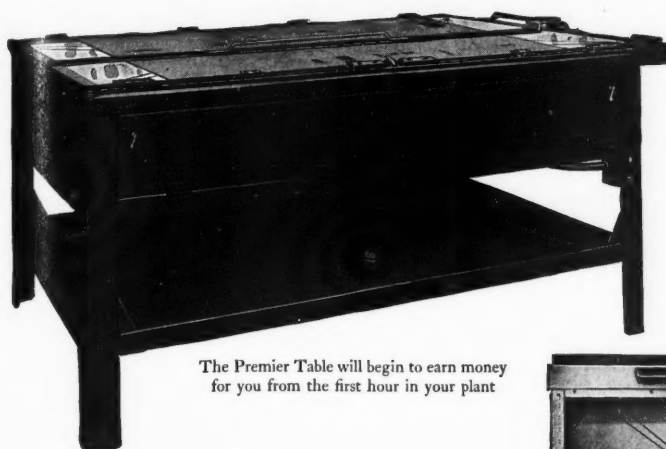
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THE INLAND PRINTER, 632 Sherman Street, Chicago



Find These Hidden Profits in Your Plant!

Use the Premier Register Table



The Premier Table will begin to earn money for you from the first hour in your plant

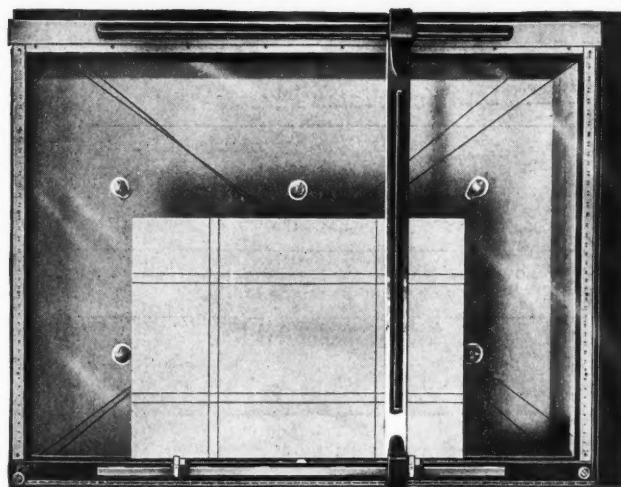
Uneven Mill Edge Paper Accurately Registered with Premier

Sheets to the full size of the table can be accurately registered, whether the guide edge is true or uneven. It is quickly adjustable, accurate and speedy.

If you are paying wages for line-up and register work without the use of the Premier Table, the extra cost of this work will pay for a Premier in a few weeks or months.

Made in two standard sizes, for sheets up to 38" x 50" and 45" x 65".

By using the Premier Register Table you eliminate risk in the registering of forms. It gives rapid and efficient results without depending on the human element. And it is as easy to use the Premier table as it is to use a ruler.



Top view of Premier Register and Line-up Table. Illuminating chamber is finished in heavily coated white enamel

Write us for further details

GEORGE R. SWART & COMPANY, Inc.

Printers' and Bookbinders' Machinery

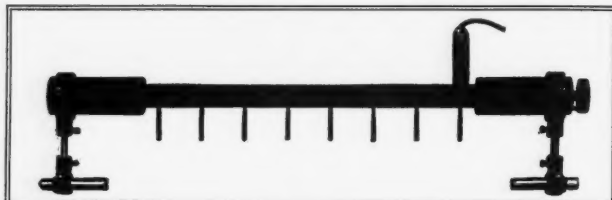
NEW YORK: Printing Crafts Building
PHILADELPHIA: Bourse Building



CHICAGO: Rand-McNally Building
LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place



STAT-ERAD



The Static Eradicator

Easily Installed on Any Press

Operates from regular electric supply line through transformer which we furnish.

A customer writes: Previous to installing your "Stat-Erad" neutralizer on our 44x64 inch Harris Offset Press, we had very serious trouble at times in operating the machine, owing to the sheets wrinkling, and being unable to successfully deliver to the pile delivery. The sheets came off in such a man-

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(Name on request.)

Will ship on thirty days' trial. Give press equipment, current and voltage

J. & W. JOLLY, Incorporated, Holyoke, Massachusetts

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto, Ont. Norway Agent: Helfred Jansen, Langlien 15, Ulleval, Oslo, Norway
London Agents: Canadian-American Machinery Co., Ltd., 63 Farringdon St., London, England

Grove's Gauge Pins and Grippers for Platen Presses



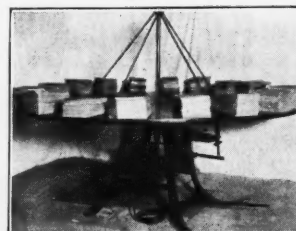
Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price — Strongest — Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

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Rotary Gathering Table



Variable speed — 2 to 6 revolutions per minute.

**SAVES TIME
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Bindery girls will accomplish nearly twice as much work with less fatigue.

Write for our Special Offer. Good for the next sixty days.

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**The Only
Automatic
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produces in one operation die and copper plate effects direct from type. Capacity 1500 per hour direct from presses. The DO-MORE is considered essential equipment by the most progressive printing houses.

Write for complete details and name of our nearest dealer

AUTOMATIC PRINTING DEVICES CO., INC.
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Print Shop Steel Equipment



No. 35-B
The revolving and
adjustable Linotype
Operators' Stool

**Operators' Chairs and Stools
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Make Money on Numbering Jobs!

Let Us Show You How Ways and means that have never occurred to you are specifically outlined in "Printing Profits from Numbering Jobs," a 64-page manual by Robert F. Salade. Yours without obligation. Send 5c in stamps to cover postage.

Specially priced ROBERTS NUMBERING MACHINES

Model 27, 5 wheels, now \$12.00 less 10%

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Never "job out" numbering jobs. You can always handle them at a profit—often even in the same impression as the job itself!

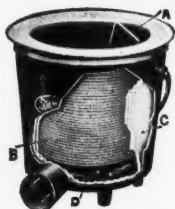
ROBERTS NUMBERING MACHINE CO.
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In stock and for sale by all type foundries

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Sta-Warm Electric Glue Pots



- A. Removable Brush Wiper
- B. Heating Element on Walls
- C. Asbestos Insulation
- D. Automatic Heat Control

"About three years ago we began using the STA-WARM Electric Glue Pot, which has proven to be the most satisfactory method we have ever had for heating glue and keeping it at an even temperature. We are now using about 40 of these glue pots in our plant and it gives us pleasure to state that they are all giving the very best of satisfaction."

BROWN & BIGELOW,
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STA-WARM gives you better work at the lowest possible cost for glue, time, glue-pot and upkeep—solves your glue-heating problem forever. . . . Used by world leaders in industry.

Write for description, sizes, prices
Formerly Rohne Electric Co.

STA-WARM ELECTRIC HEATER CORPORATION
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One good job gets another

A beautiful job of lithography for one customer will help to win another.

So why not use the safety paper which furnishes an ideal base for fine lithography?

Samples of National Safety Paper will be sent you upon request—in many beautiful colors.

George La Monte & Son
Founded 1871
61 Broadway, New York

National Safety Paper is also made in Canada by George La Monte & Son, Ltd., Toronto

"Patent Cut" Index Tabs

Furnished in strips, slit for separation, leaving small attachments between the individual tabs. A half-turn will separate each tab, giving complete set of uniform size, gummed for attaching—saving at least 50 per cent time and money. We stock a complete line of A to Z and subdivision indexes. Months, numerical, etc., in all sizes.

INDEXES

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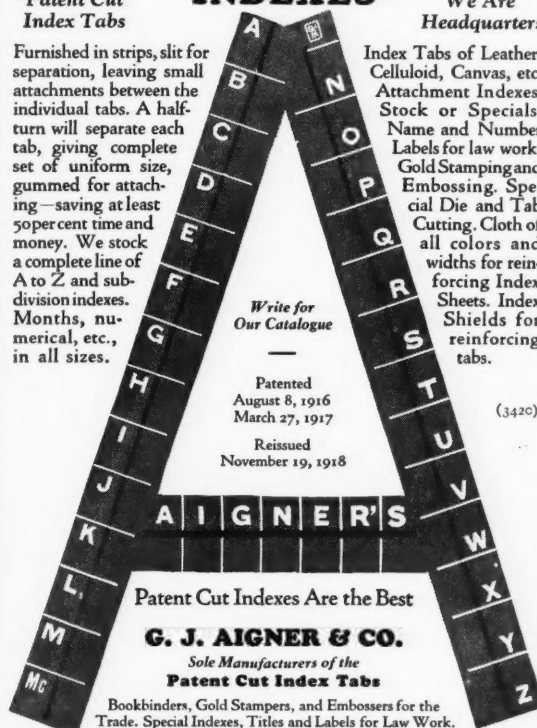
Index Tabs of Leather, Celluloid, Canvas, etc. Attachment Indexes, Stock or Specials. Name and Number Labels for law work. Gold Stamping and Embossing. Special Die and Tab Cutting. Cloth of all colors and widths for reinforcing Index Sheets. Index Shields for reinforcing tabs.

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Bookbinders, Gold Stamps, and Embossers for the Trade. Special Indexes, Titles and Labels for Law Work.

Dept. B 521-523 West Monroe Street CHICAGO, ILLINOIS

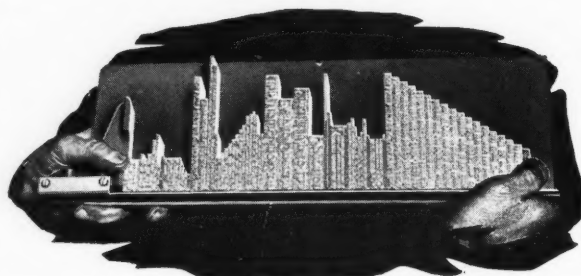
Cast and Sawed at the Machine

Make Your Typesetting Machines Saw Your Slugs, Too

When your typesetting machine operators set odd-measure slugs, time and money are involved.

Assembler and vise jaw adjustments must be made and they take time. Floor-saw delays increase expense. Bleeding of slugs and ruined mold liners sometimes result and these cut down profits further.

To save this time and money you can install Mohr Lino-Saws on your Linotype and Intertype machines. By a quick turn of the dial all adjustments are made, including the sawing, and the slugs drop to the galley ready for make-up.



In a single operation you can quickly produce these odd-measure slugs on your typesetting machine with the Mohr Lino-Saw.

*The Mohr Lino-Saw is simple, easily installed and dependable.
Full details will be furnished on request.*

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SMYTH

STANDARD OF THE WORLD IN BOOKBINDING MACHINERY



Smyth Sewing
Machines
in the
Book Sewing
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Braunworth
& Co.
Brooklyn
New York



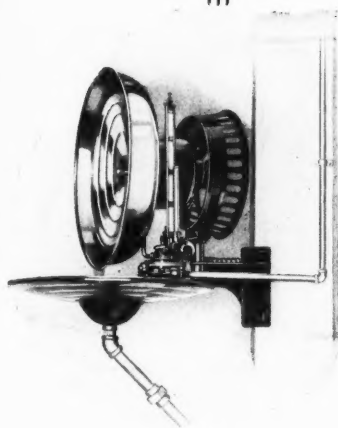
Braunworth
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—the standard
equipment of
a modern edition
bindery

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E.C. FULLER CO.

CHICAGO
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Less Spoilage
on Presses
Automatic Feeders
Folding Machines
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— and PROFITS



Uncontrolled HUMIDITY is the Mother of Spoilage!

WHAT an astonishing total it would be if records of spoilage for a period of six months were available for the average plant owner!

The bugaboos of static, close register, offset, sheet shrinkage are all definitely attributable to the atmosphere — to changes in humidity.

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Let us send you an imposing and growing list of printers equipped with Bahnson Humidifiers.

Our booklet, "Printing with Conditions Just Right," awaits your immediate request

The BAHNSON COMPANY

93 Worth Street, New York

General Office and Factory: Winston-Salem, N. C.

A Lock-up Without Quoins

GET THESE FEW, SIMPLE FACTS ABOUT THE
American Adjustable Chase and Lock-up System

It permits shifts of position without unlocking forms.
It eliminates quoins. No more damage from their dropping in forms.

It prevents work-ups.

It automatically squares the form.

It applies even squeeze from all four sides.

It requires 90% less furniture.

It saves time on the stone and on the press.

These advantages are *guaranteed* on a money-back basis—other savings are being discovered daily in leading plants throughout the country, that have changed to this new and better lock-up method for their platens, Kellys and Miehle Verticals. Write for new illustrated folder explaining the system.

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Inquiries are arriving daily from sections where we are not as yet represented. A demonstration of the chase quickly turns these inquiries into profitable sales. Write for complete proposition for your territory.

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Also Distributors for: Johnson Bearer Lock-up, Wright Composing Stick and TrimOsaw built by Hill-Curtis Co.



Black Art

THOUGH MAGIC does not enter into their manufacture, Peerless-made inks (for finest halftone and lithographic work) are the finest examples of The Black Art of Ink-making.

Peerless Black imparts beautiful lustre and remarkable free-flowing and quick-spreading properties to all ink formulas.

The inks are ideal for use with presses of all speeds.

*It's the ink that makes the job and
Peerless Black that "makes" the ink.*

Peerless Black

The Peerless Carbon Black Co., Pittsburgh, Pa.

Sole Selling Agents
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SERVICE PLUS!

That is what you get when you buy

DAMON TYPE

STANDARD LINE—POINT BODY—POINT SET

THE use of the highest grade metals especially prepared by our own chemists and turned into the finished product by expert casters and foundrymen, insures this. And remember, every piece of DAMON TYPE is fully guaranteed! Send for a copy of our compact Catalog and Revised Price List. It will tell you how to save money on your next type order.

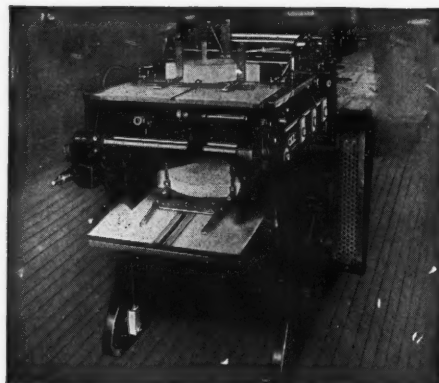
DAMON TYPE FOUNDERS CO., Inc.

The only Independent Type Foundry

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Chandler & Price Presses and Paper Cutters
Diamond Power and Lever Cutters
Hamilton Steel and Wood Composing Room Equipment
Wire Stitchers, Proof Presses, Folders, Punching and Perforating Machines
Whatever your need may be, we have it—Large Stocks for Quick Delivery

The only press that will
feed died-out blanks,
made-up envelopes and
sheet work equally well



7,500 impressions per hour from curved plates

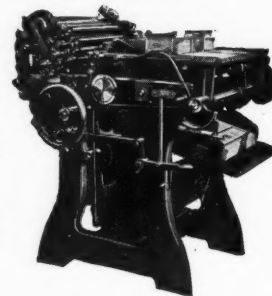
On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Anystock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

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Save \$45 On NEW Interchangeable Magazines for Linotypes

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Full Length Magazines, \$150
Split Magazines . . . \$100

New Magazines for your Linotypes at Used-Magazine prices. *Immediate deliveries.*

Rich & McLean, Inc.
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YOU and your customer want a perfect printing surface, and it is equally important that the surface be right for easy, legible writing. Dennison's papers are made to satisfy every requirement of the printer and his customer. Send for the Gummed Paper Sample Book and test the numerous weights, grades and colors of stock for yourself. The Sample Book is free to printers.

Get Dennison's Gummed Paper from your Jobber.

The 6 Points of Dennison Superiority

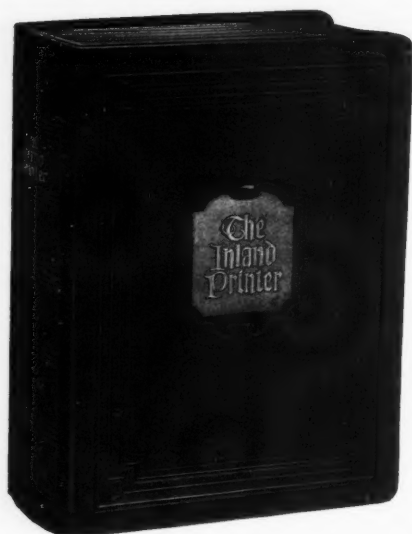
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AFTER you have read over your copy of THE INLAND PRINTER you like to have it on file in a handy place. To give you greater service from every issue, we have secured an entirely new and simplified Binder, pictured above, in which you can insert each issue as you receive it for handy reference in book-like form—truly a worthwhile idea “book” for your organization and yourself.

This “Superfinished” cover is the simplest, most durable Binder you have ever seen. Each issue up to six can be inserted in a few seconds, without any punching, “spare parts” or other complicated annoyances to try your patience.

Most INLAND PRINTER readers will swear this cover is real leather, hand-tooled like the most interesting early armorial bindings—but best of all, it's a useful and distinctive addition to your INLAND PRINTER service.

Mail the coupon now with \$3 for each Binder wanted—each holds up to a volume, six issues, and is easily re-fillable any time you want to change the contents.

The Inland Printer Co.

632 Sherman Street, Chicago, Illinois

THE INLAND PRINTER

632 Sherman St., Chicago Date

Gentlemen: Send me binders for THE INLAND

PRINTER, for which I enclose \$

Name

Local Address

City and State

Postpaid U. S. A. — Foreign Postage, 50 cents extra.

Craftsman Bold

Sensible
Prices

FOUNDRY TYPE

Sensible
Prices

A BEAUTIFUL modern Roman type face of tremendous popularity, easy to read, and widely adaptable for use in commercial printing, advertising display, or book work.

A complete range of sizes, 6 to 48 point, for immediate delivery.

Cast from our superior copper-hardened type metal on foundry machines. Standard foundry alignment, point body and point set. Every piece guaranteed.

Pittsburgh Type Founders Co.

FOUNDRY TYPE

340-342 Second Avenue

Pittsburgh, Pa.

This advertisement designed in Craftsman Bold

YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

Correct Keyboard Fingering

By

John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

PRICE
60c

THE INLAND PRINTER CO.

632 Sherman St., Chicago, Ill.

**Saves
Time and
Money**

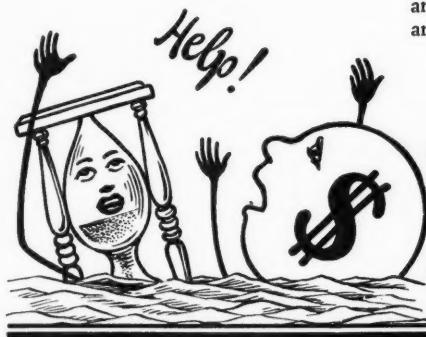
IF Carnegie Medals were awarded to mechanical devices for meritorious service, the *Craig Device* would be profusely decorated. It does heroic work every day in saving many dollars and many hours by banishing offset, whether caused by static or full color.

Drying the ink rapidly, it permits running full color at full speed. And the sheets can be backed up almost immediately. No slip-sheeting, no hand-jogging.

The *Craig Device* is a gas equipment electro-magnetically controlled, automatically ignited and extinguished with the starting and stopping of the press.

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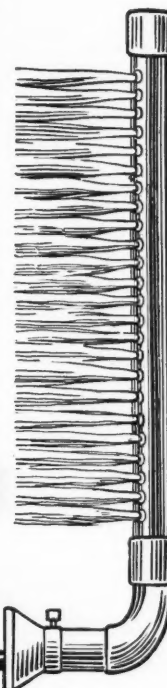
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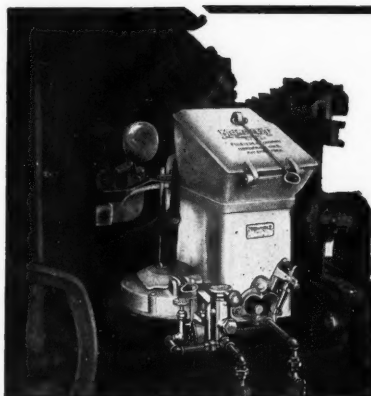
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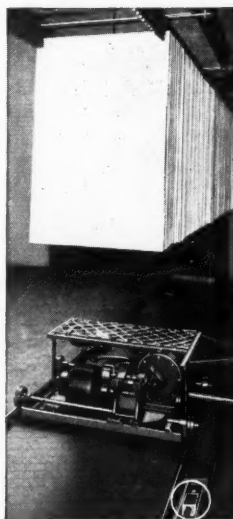
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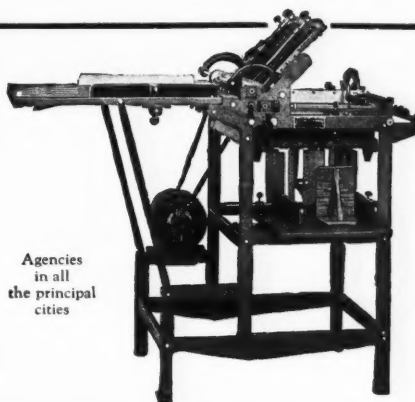
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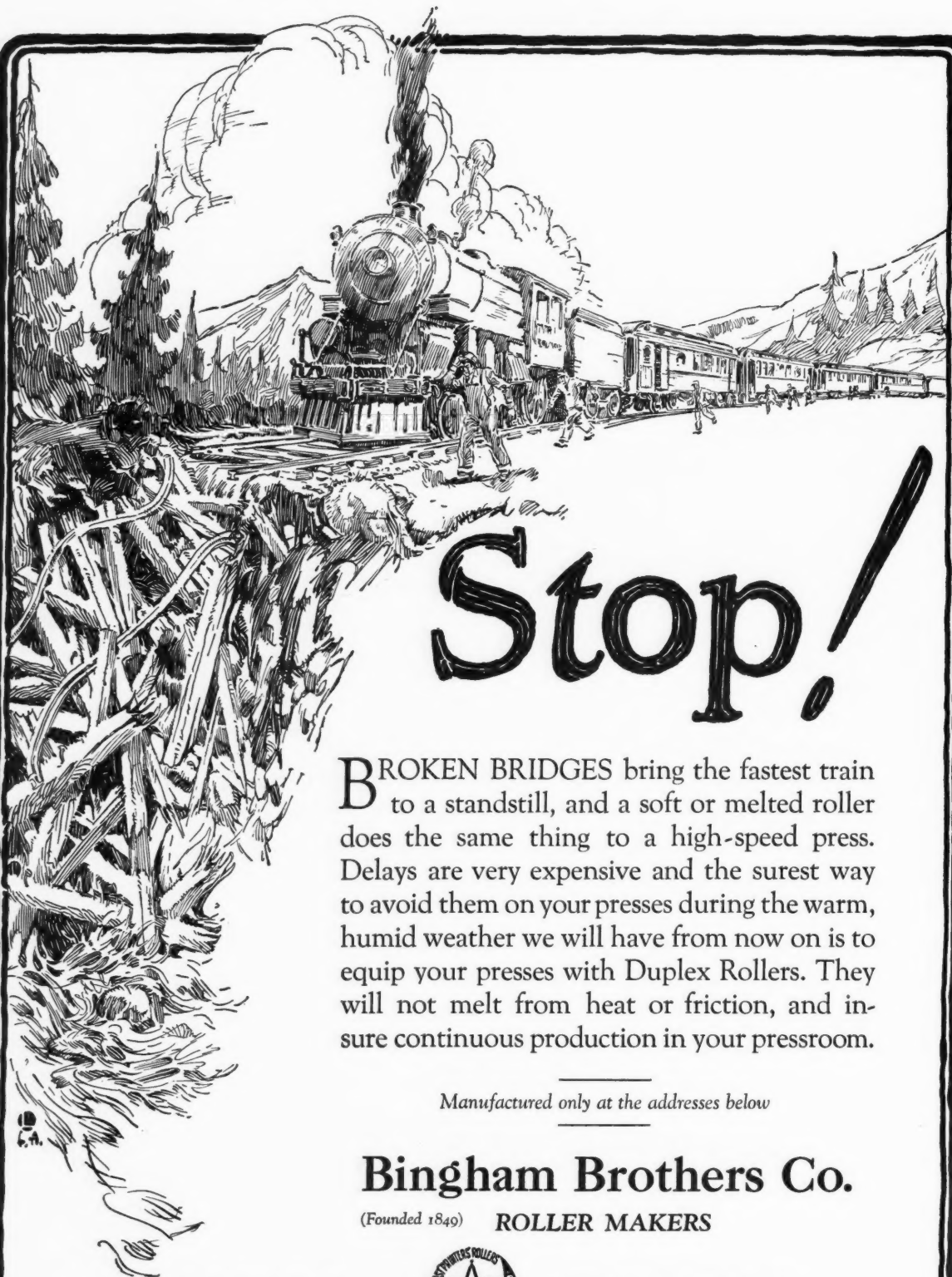
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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

Vol. 77, No. 3

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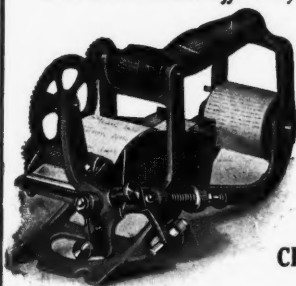
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a fitting name for America's finest

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UNITED AMERICAN METALS CORP'N

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"The Cover House"

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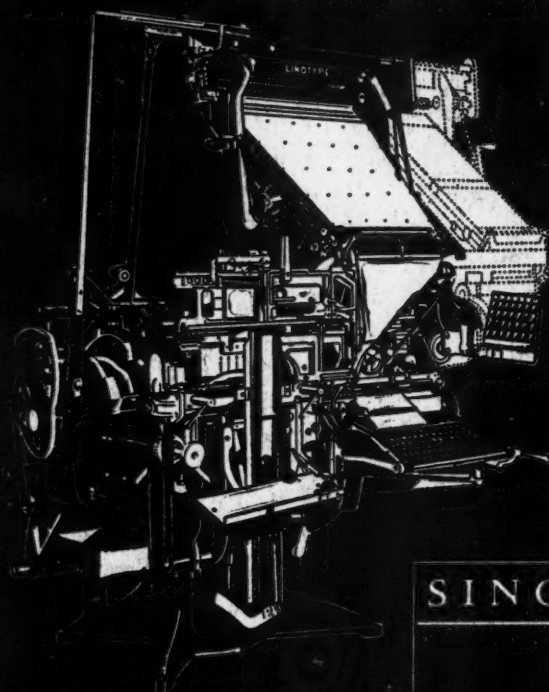
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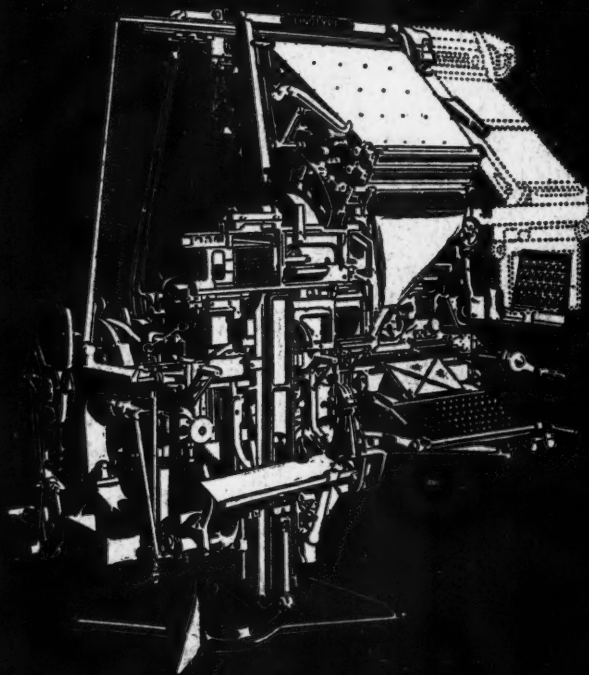
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